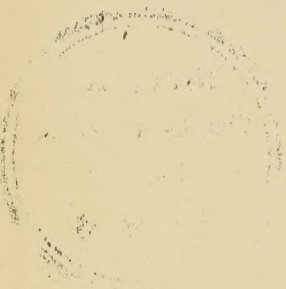
# MECHANISM OF DISCOURSES

Rev. Mark Moeslein, C. P.



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# THE MECHANISM OF DISCOURSES

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By

Rev. Mark Moeslein, C. P.

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July 1, 1915

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Affectionately Dedicated to my Students Both to Them Who Have Gone to the Reward of Their Labors and to Them Who Are Still Working in the Master's Vineyard.

THE WRITER

Yuletide, 1914,
Corpus Christi, Texas.

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# THE MECHANISM OF DISCOURSES

These pages deal with only one of the main subjects discussed by works on rhetoric and oratory. This subject is the structure or mechanism of discourses.

The motive for thus specializing is the aim to be of some service to those who have something worth the saying, but worry much about the methods of stringing together for delivery what they have in mind. In conducting courses of instruction for those whose calling made it necessary to be employed in much public speaking, the writer found their greater difficulty to be, not the getting suitable material in abundance, but in the handling what they had gathered. In conversations with public speakers who were not beginners in the profession, especially clergymen, he was made to realize more, that to the same cause is attributable the unnecessarily protracted labor of turning to account the great amount of knowledge, both professional and collateral, possessed by priests generally. An easy familiarity with the methods of masters in the art of discourse structure or of discourse mechanism, enables one to accomplish in hours what otherwise might consume days and even weeks in the doing, as the writer knows to be the experience

of men who are painstaking in preparing their discourses.

This same familiarity with the structure or mechanism of discourses, adds much to the literary pleasure in listening to commendable public speaking. It also furnishes a new relish for the reading of masterpieces produced by the great orators both of classic periods and of the Christian era; for there is very much agreement among them in what pertains to the progression in evolving the trend of their thoughts.

The theory herein outlined is, therefore, not the writer's own. Novelty in what concerns the essentials of the very ancient art of oratory, could hardly be commendable. However, for the manner of presenting the theory in these chapters, he is responsible.

Whilst the fruits of the labors of many have been gathered, the citations are chiefly from Ven. Vincent Strambi's Guide to Sacred Eloquence and from Rev. Hugh Blair's Rhetoric and Belles Lettres. The former is a very incomplete collection of excellent and very practical class-notes; the latter is still a standard authority. This restricted citation was prompted by the desire to show, that the fiery eloquence of southern lands and the more deliberative oratory of northern countries, resort to the same literary mechanism for their discourses.

M. M.

# THE SERMON

## CHAPTER I

*The Literary Mechanism of Discourses*

Oratory is both the science and the art of bringing over an audience to the given line of thinking, willing, and doing which the preacher has in mind. The instrument employed for this purpose is the Discourse. Sermon is the name for religious efforts of this kind. Ven. Strambi describes the sermon to be: "A sacred discourse which undertakes to prove a truth of Christianity or of general morality, using therefor both human and divine evidence to convince the audience of its importance, and to move them in such wise by the consideration of its worth that they may resolve to live a Christian life." The sermon, therefore, is a literary mechanism whose distinctive product is persuasion, not conviction simply; but religious persuasion through religious conviction.

The literary mechanism of sermons, and of discourses generally, is governed by a system of rules, much in the same way that language, logic, and pedagogy generally, are governed by their laws. Knowledge of the detail of this mechan-

ism and familiarity with its operation, cannot be any more of an obstacle to pleasing and effective preaching than the thorough knowledge of grammar is a bar to correct speaking, or familiarity with the precepts of logic is to conclusive reasoning, or mastery of the science and art of pedagogy is to efficient teaching.

**PARTS OF MECHANISM:** The parts of the literary mechanism of discourses generally, may be arranged in five groups, as follows:

I. GROUP: *Cardinal Factors*:

1. The Moral;
2. The Sentiment;
3. The Theme;
4. Balanced Personality.

II. GROUP: *Cardinal Operations*:

1. The Moralization;
2. The Amplification;
3. The Argumentation;
4. Taste and Tact.

III. GROUP: *The Exordium*:

1. The Text;
2. The Fundamental;
3. The Redition;
4. The Exitus;
5. The Invocation.

IV. GROUP: *Body of the Discourse*:

1. The Confirmation of the Theme by Argumentation;
2. The exemplification of the Moral by Moralization;
3. The picturing of what is apt to awaken the Sentiment by Amplification;
4. The explaining away difficulties by Refutation.

V. GROUP: *The Peroration*:

1. The Epilogue, which is a summing up of the dominant thoughts of the Argumentation of the entire discourse;
2. The Application, which is a reviewing of the salient points of the Moralization;
3. The Appeal, which is the last, and should be the most telling effort of the Amplification.

It would be a grievous error to drag out any one of these members of the Peroration. This is especially true in regard to the Appeal. Excellent sermons have been spoiled by lengthy Perorations.

**STRAMBI'S GROUPING:**

These may be grouped differently without affecting the theory materially. The careful preacher will be apt to adopt a grouping more congenial to his literary habits, at the same time not neglecting any of the parts. Ven. Strambi arranges them after the following manner:

I. GROUP: *The Exordium*:

1. The Text;
2. The Fundamental;
3. The Redition;
4. The Exitus;
5. The Theme;
6. The Explanation or Narration;
7. The Division;
8. The Invocation;

II. GROUP: *The Body of the Discourse*:

1. The confirmation of the Theme by Argumentation;
2. The exemplification of the Moral by Moralization;
3. The illustration of the Sentiment by Amplification;
4. The explaining away difficulties by Refutation, whenever it is necessary.

III. GROUP: *The Peroration*:

1. The Epilogue;
2. The Application;
3. The Appeal.

The Explanation or Narration and the Division are nothing more than phases of the Theme. They are not separate parts.

Judging Father Segneri's method by the first sermon of his famous Quaresimale, he is not adverse to this latter grouping, at least not as far

as the exordium is concerned. Reference is here made to the discourse as it appears in the original. The English translators have taken too much liberty with the text.

**BOSSUET'S METHOD:** At times, at least, Bossuet assorts these parts differently. Taking his sermon for All Saints' Day as a standard, the following grouping is inferred:

I. GROUP: *The Exordium*:

1. The Text;
2. The Fundamental;
3. The Redition;
4. The Exitus;
5. The Invocation.

II. GROUP: *The Body of the Discourse*:

1. The Theme;
2. The Explanation or Narration;
3. The Division;
4. The Confirmation, Moralization and Amplification;
5. The Refutation.

III. GROUP: *The Peroration*:

1. The Epilogue;
2. The Application;
3. The Appeal.

Placing the Theme with its Explanation or Narration, and Division in the second group, creates the impression that Bossuet is apt to use two Exordia for the same preaching of the same sermon. But this is only apparently so, as will be seen from a synopsis of the earlier parts of this particular discourse to be given on page 90.

This much should suffice to show that the manner of assembling the different parts of the mechanism of the discourse, is not so essential, provided they be given a suitable place; for their arrangement is governed by literary rule, and not by mathematical laws.

## CHAPTER II

### *Moral, Sentiment, Theme*

The Moral, Sentiment, Theme, and Balanced Personality, should dominate every part of the discourse, from beginning to end, and give character to the entire production. It is for this reason that the writer names them CARDINAL FACTORS.

**THE MORAL:** The Moral is the answer to the question: Why preach a given sermon? The answer should state what the preacher would have an audience do or leave undone. It is the fruit which the sermon should produce. Venerable Strambi calls it the final proposition. It will be designated as the Moral in these pages.

The Moral of all Catholic preaching should be Christlikeness. The aim in preaching ought to be, to induce people to imitate Christ Jesus. Sermons to be Christian should deal with Christliness in living. The virtues of Christ should be made known even to the rudest, and the different phases of imitating Him in the concrete conditions of life should be brought out. It is not enough for Catholics that the Moral be virtuous;

but preaching should treat conduct of whatever kind, from the viewpoint of likeness with Christ; for every one must be conformed to Him, as a condition of salvation. Natural virtues and duties may not be ignored by the Christian preacher; but his treatment of them must elevate the practice of them to the sphere of the supernatural, by always adding the element for which Christlikeness stands, according to Catholic teaching. The Christian is not a man only; for by the grace of baptism he has been elevated into the plane of God's own life. He has been made an adopted child of God by the infusion of grace,—that mysterious something which makes him a 'partaker of the divine nature.' Hence what is good enough for mere man, is not nearly good enough for a child of God according to the grace of our Lord Jesus Christ.

The Moral of the discourse should not deal much in generalities. For every discourse there should be something definite to be done or to be left undone by the audience. It should be definite enough to enable even the least instructed in the audience to say what it is the preacher would have his hearers do or avoid. Not only should it be definite; but it should be in keeping with the spiritual needs and abilities of each audience. What is entirely feasible to the members of a city parish, very often is impossible to people living in the country. What would be no more than should be expected from priests and reli-

gious, might easily be extreme when talking to the laity.

The following very apposite words from Blair suggest the secret for the right choosing of the Moral, and also the importance of keeping well in mind the Moral for each discourse: "An essential requisite to preach well, is to have a just, and at the same time, a fixed and habitual view of the end of preaching. For in no art can any man execute well, who has not a just idea of the end and object of the art. The end of all preaching is to persuade men to become good. Every sermon, therefore, should be a persuasive oration. Not but that the preacher is to instruct and to teach, to reason and to argue. All persuasion, as I showed formerly, is to be founded on conviction. The understanding must always be appealed to in the first place, to make a lasting impression on the heart; and he who would work on men's passions, or influence their practice, without first giving them just principles, and enlightening their minds, is no better than a mere declaimer. He may rouse transient emotions, or kindle a passing ardour; but he can produce no solid or lasting effect. At the same time, it must be remembered, that all the preacher's instructions are to be of the practical kind, and that persuasion must ever be his ultimate object. It is not to discuss some abstruse point, that he ascends the pulpit. It is not to illustrate some metaphysical truth, or to inform men of something which they never heard before; but it is to make

them better men; it is to give them, at once, clear views, and persuasive impressions of religious truth. The eloquence of the pulpit, then, must be popular eloquence." Lect. XXIX.—Notice the sense in which Blair uses the word *popular*.

**THE SENTIMENT:** To do no more than point out to people what they ought to do, and to convince them so clearly that they do not hesitate to concede that they should do it, never brings about their doing it. This is the great fallacy of modern education, which is built on the assumption that making smart men insures making good men. To bring an audience to do what they should, their heart must be moved. This movement of the heart is by Sentiment. The preacher's way, therefore, to the heart of the audience is the Sentiment. Hence for every sermon, one or other of the many emotions in which the activities of the will reveal themselves, must be chosen. The preacher must fix clearly in his mind, which one he aims to call into play, in order to sway his audience. Unless a given course of conduct be made to excite our love or hate, we cannot be influenced to adopt it or to reject it.—The many variant forms which the radical heart movements of love and of hate assume, give rise to the multitude of human passions, affections, and sentiments.

The sentimental phases of our activities are two, even as our physical being is double. Because we have an animal body, we also have ani-

mal passions. So in like manner have we spiritual affections, because we have a soul. Between the two there is correspondence of some kind, if not always, surely often. But is this correspondence as universal and as necessary as that which St. Thomas Aquin claims for the mind and phantasy? He teaches that, under present conditions, the human mind never re-thinks even an old thought without recurrence to the imagination; therefore, much more so when there is question of new thoughts,—thoughts new to the individual. Does our will ever elicit love or hate in any one of their many forms, unless with a corresponding manifestation of some kind in our sentient appetites? If the answer be an affirmative one, it may furnish the key for an explanation for the use of words like fervid, fervent, lively, etc., in conjunction with the discussion of spiritual affections, such as fervent charity, lively gratitude, fervid devotion, etc.—But this is for the learned to discuss.

It may therefore be fairly assumed that to preach effectively, pre-supposes acquaintance with the science of human passions and affections. How can the preacher stir them into activity, if what they are and what are the methods of their operation, be unknown to him? Hence the need of study along these lines. St. Thomas Aquin treats the subject learnedly and extensively, especially in the second part of his Summa. He discusses not only our affections supernaturaliz-

ed, which is to be expected; but also our natural passions and affections merely as human.

Ven. Strambi designates as passions what in these pages goes by the name of Sentiment; and by the expression—"moving of the passions"—what will throughout be referred to as persuasion. The words Sentiment and Persuasion are preferred, because their meaning is more general, and also more significant.

**THE THEME:** But as the will of man can be influenced lastingly only through the intellect, it is evident that an intellectual groundwork is needed for the well-planned sermon,—or discourse of any kind whose trend is serious. The Theme furnishes this groundwork; but as it were only "in ovo." The Theme is the statement of fact, or of belief, or of view, or of doctrine, or etc., etc., the clear presentation of which, the preacher judges will show conclusively, not only the fitness and entire desirability of the Moral, but also the complete accord both of the Moral and of the Sentiment with the requirements of human and divine wisdom. The conclusiveness of the Theme is dependent on the thoroughness of its elaboration in the Body of the Discourse.

The Theme compresses into a nutshell the purely intellectual or scientific element of the Discourse, which the preacher undertakes, either to prove, or to explain, or simply to illustrate. Often it will be found necessary to resort to all

three methods of development for the same Theme. The character of the Theme itself must determine in each case what the manner of treatment should be; for at times the Theme may not be so clearly convincing as not to need proof; more frequently the audience may be fully convinced of its truth, but there is haziness in the mind about its real import; and again when there is both conviction and understanding of what is brought out by the Theme, the properly locating it in the spiritual perspective of life, may not be as apparent, as it is well it should be. Hence the different treatment suggested by proof, explanation, and illustration. The determining which one shall predominate, and how much there shall be of each or of all in the evolution of the Theme, can hardly be determined by any set of rules or even of suggestions. Experience and well-balanced taste will point out to men of practical judgment what will be best for each sermon.

These modes of treatment of the Theme give rise to these general classes of discourses: the deliberative, the demonstrative, the judicial, the moral and the didactic. Another must be added, namely the *mixed* which combines several of these. Ordinary Sunday sermons are apt to belong to this last kind.

Discussing the formulation of the Theme, which he names either the "assumed proposition," or the "proposition" simply, Ven. Strambi

writes: "In laying down the proposition, be careful to put it in terms concise, determinate, particular, concrete, and directed to the hearers, never in the third person, but in the first or second, and plural number, unless prudence dictate a different way." Page 16.*

There are two very distinct parts to this citation. The first is that the Theme should be declared in a clean-cut and definite statement whose meaning is tangible to the audience or can be easily made so. It is readily understood that this is as it should be; for if it be otherwise, it is most likely that the preacher and his hearers shall be at crosspoints throughout. What is to be proven should be clearly and forcibly stated, and this in such wise that it may be remembered throughout.

The direction, however, about the use of the first and second person in the wording of the Theme, may be required by Italian oratorical mannerisms, but there is no conclusive evidence why it should be so everywhere. The character of the Theme and the preacher's literary taste should determine in each case what is desirable, whether or not the wording had better be impersonal or personal, in the first or second or third person. It is true that the citation closes with the words: "Unless prudence dictate another way." In a synopsis of Segneri's sermon on Death, Ven. Strambi ignores the instruction

* Citations from Ven. Strambi's "Guide to Sacred Eloquence" refer to the English translation of the booklet.

about not wording the Theme in the third person. He attributes to Segneri this Theme: "How great is the folly of those who knowing all this, continue for a moment in the state of mortal sin." Would it be any less to the point to word the same Theme impersonally as follows: Knowing all this, it is a great folly to continue for one moment in a state of mortal sin.

Occasions may arise when it will be sufficient to announce the Theme in the form of a question, of an exclamation, or of a subject merely; though in such cases, the resolution thereof into a categoric statement should be obvious. The above Theme from Segneri as rendered by Strambi, is in the form of an exclamation, even though the exclamation point is omitted.

**DIVISION:** When the Theme has several members, whether in form or in meaning simply, these should be separated one from the other. The doing so is known as the Division. The rules governing rhetorical Division are the same as those which are laid down for logical division, as the latter is explained in scholastic treatises.

Authors differ about the advisability of making use of the Division. Some favor it very much; others are as pronounced in their opposition. The writer has noticed quite often manifestations of unrest on the part of audiences, when they become aware of a formal division of

the discourse into two, three, or more parts. Perhaps it would be more correct to put it in this wise; they were noticed to grow uneasy when they were made aware of the progression from one point to the other. It might be inferred from this that either the Division itself or the formal management of it, is not very much suited to American mentality. A compromise plan would be, to adopt only one-member Themes, or to conceal as much as possible the Division and still more the elaboration of the same. A discourse with points or heads, is suggestive of as many sermons as there are heads or points. Many an audience is willing to listen to one discourse, but most unwilling to have the appearance of two, three, or more in succession inflicted on them, no matter how interesting the preacher may be.

It is worth noting that what at times is named a Division, is not really such, being nothing more than an enumeration of the dominant thoughts of the arguments which the preacher intends to use. This practice is open to the same divergence of views, which centres about the Division itself. It is not readily apparent what is to be gained by any such practice beyond mere formality and putting the audience on edge. Whatever possible advantages attach to it, can be better attained by a judicious manipulation of the Epilogue. Enumerating the points when the feeling of the *finis* has taken possession of both hearers and preacher, will be quite welcome, and

will beget a helpful sense of relief from the strain of continued attention.

**EXPLANATION AND NARRATION:** It may happen that the full import of the Theme cannot be brought out as clearly in one statement as is desirable. Either the Explanation or Narration should take care of this situation. When the Theme is the statement of a theory, the name of Explanation is given to the process of making its meaning plain. When, however, the Theme is taken up with the presentation of a fact, the removing all uncertainty about the fact itself or about its salient detail, goes by the name of Narration.—These processes and the Division are not so much separate parts of the mechanism of discourses as they are mere phases of the Theme itself.

Owing to the great importance of the fourth Cardinal Factor, the following chapter will be given to it.

## CHAPTER III

### *Balanced Personality*

The Cardinal Factors so far considered, are objective. Therefore, they come within the range of the sciences to which they belong, and are governed by the laws thereof. Balanced Personality, however, the fourth Cardinal Factor, is subjective. It stands for personal attributes of the preacher himself.

**LITERARY BALANCE:** Personal balance is inseparable from every successful human effort. There are different forms of balance for the varieties of human activity. Science without balance is bound to bring forth the ninny-hammering in which so many would-be scientists indulge. Reputed goodness of life which is unbalanced, leads to the many pitiable extremes both of excess and shortage which dishonor genuine godliness. So, too, is there balance and unbalance for literary efforts. The different kinds of balance are very separable. Hence a balanced scientist may be a very unbalanced orator, and saintly balance may be accompanied with much mere literary unbalance. There are so many godly men and women who

scarcely know the A. B. C. of science and literature. Oratorical and literary balance are much the same.

**DEFINITION:** What the Balanced Personality of oratory is, can more readily be divined than defined; for it is elusive, as whatever is subjective and individual, is so very apt to be. Audisio, a noted Italian rhetorician, writes about it under the names of "oratorical criterion" and "oratorical inspiration." Others discuss it under the caption of "style," using the word in the sense brought out so pointedly by Buffon, on the occasion of his admission to the honors of the Academy: "Le style est l' homme même." It appears to be named "literature" by Cardinal H. Newman.

It is the personal factor in the production of discourses. It may be said to be the duly proportioned literary habits of thought, feeling, expression and action of the public speaker manifesting themselves in addressing audiences. Or, it may be the talent of personal diction which exhibits truly artistic soul perspectives of one who has something to say and who knows how to say it in a manner to sway audiences. Or, it may be described as the ability to produce faithful word-pictures of the individual thoughts, reasonings and sentiments of a truly gifted soul in such wise as to evoke the same in the souls of the hearers.

For years the writer fluctuated among names

for this fourth Cardinal Factor, such as oratorical inspiration, unction, literature, balance, personality and Balanced Personality. The last has been adopted tentatively, because reference to both balance and personality pervades the rhetorical discussions of the subtle something for which this factor stands.

**ELEMENTS:** Following the lead of Cardinal Henry Newman in his lecture on Literature (delivered before the School of Philosophy and Letters of the Dublin University), these constituents enter into the make-up of the Balanced Personality of oratory. They are: individuality, the gift of expression, a legitimate personal use of language, the having something to say and the knowing how to say it, mental vision for literary perspective, and godliness. It is true, the learned Cardinal discusses literature; but he describes it by outlining its source. This source is the Balanced Personality of great authors. Hence his frequent use of the word *personal.* Surely the masters in religious oratory must be numbered among great authors. Somewhat lengthy extracts from the Cardinal's lecture, will make clearer what is meant by these component elements.

**INDIVIDUALITY:** As literature is a something in which individuality predominates, so is it in like manner a dominant feature of the Balanced Personality of oratory. "Now

I insist on this, because it shows that speech, and therefore literature, which is its permanent record, is essentially a personal work. It is not some production or result, attained by the partnership of several persons, or machinery, or by any natural process, but in its very idea it proceeds, and must proceed, from some given individual. Two persons cannot be the authors of sounds which strike the ear; and as they cannot be speaking one and the same speech, neither can they be writing one and the same lecture or discourse,—which must certainly belong to some one person or other, and is the expression of that one person's ideas and feelings,—ideas and feelings personal to himself, though others may have parallel ones,—proper to himself, in the same sense as his voice, his air, his countenance, his carriage, and his action, are personal."

**PERSONAL USE OF LANGUAGE:** Balanced Personality implies an individual use of language, the same as literature; not, indeed, an arbitrary and still less a wanton use of it, yet all the same a personal use of language: "Literature is the personal use or exercise of language. That this is so is further proved from the fact that one author uses it so differently from another. Language itself in its very origination would seem traceable to individuals. Their peculiarities have given it its character. We are often able in fact to trace particular phrases or idioms to individuals; we know the

history of their rise. Slang surely, as it is called, comes of, and breathes of the personal. The connection between the force of words in particular languages and habits and sentiments of the nations speaking them, has often been pointed out. And while the many use language as they find it, the man of genius uses it indeed, but subjects it withal to his own purposes, and moulds it according to his own peculiarities. The throng and succession of ideas, thoughts, feelings, imaginations, aspirations, which pass within him, the abstractions, the juxta-positions, the comparisons, the discriminations, the conceptions, which are so original in him, his views of external things, his judgments upon life, manners, history, the exercise of his wit, of his humor, of his depth, of his sagacity, all these innumerable and incessant creations, the very pulsations and throbbings of his intellect, does he image forth, to all does he give utterance in a corresponding language, which is as multiform as this inward mental action itself and analogous to it, the faithful expression of his intense personality, attending on his inward world of thought as its very shadow: so that we might as well say that one man's shadow is another's as that the style of a really gifted mind can belong to any but himself. It follows him about *as* a shadow. His thoughts and feelings are personal, and so his language is personal."

THE FACULTY OF EXPRESSION:

Balanced Personality postulates the individual use of language by one who has something to say and who knows how to say it in such wise that his words faithfully mirror his very soul. It requires in a marked degree, the possession of the faculty of expression. "And the Art of Lettres is the method by which a speaker or writer brings out in words, worthy of his subject, and sufficient for his audience or readers, the thoughts which impress him. Literature, then, is of a personal character; it consists in the enunciations and teachings of those who have a right to speak as representatives of their kind, and in whose words their brethren find an interpretation of their own sentiments, a record of their own experience, and a suggestion for their own judgments. A great author, Gentlemen, is not one who merely has a *copia verborum,* whether in prose or verse, and can, as it were, turn on at his will any number of splendid phrases and swelling sentences; but he is one who has something to say and knows how to say it. I do not claim for him, as such, any great depth of thought, or breadth of view, or philosophy, or sagacity, or knowledge of human nature, or experience of human life, though these additional gifts he may have, and the more he has of them the greater he is; but I ascribe to him, as his characteristic gift, in a large sense the faculty of Expression."

PERSPECTIVE: "He is master of the two-fold Logos, the thought and the word, distinct, but inseparable from each other. He may, if so be, elaborate his compositions, or he may pour out his improvisations, but in either case he has but one aim, which he keeps steadily before him, and is conscientious and single-minded in fulfilling. That aim is to give forth what he has within him; and from his very earnestness it comes to pass that whatever be the splendor of his diction or the harmony of his periods, he has with him the charm of an incommunicable simplicity. Whatever be his subject, high or low, he treats it suitably and for its own sake. If he is a poet, "nil molitur inepte." If he is an orator, then too he speaks, not only "distincte" and "splendide," but also "apte." His page is the lucid mirror of his mind and life—

> 'Quo fit, ut omnis
> Votiva pateat veluti descripta tabella
> Vita senis.'

He writes passionately, because he feels keenly; forcibly, because he conceives vividly; he sees too clearly to be vague; he is too serious to be otiose; he can analyze his subject, and therefore he is rich; he embraces it as a whole and in its parts, and therefore he is consistent; he has a firm hold of it, and therefore he is luminous. When his imagination wells up, it overflows in ornament; when his heart is touched, it thrills

along his verse. He always has the right word for the right idea, and never a word too much. If he is brief, it is because few words suffice; when he is lavish of them, still each word has its mark and aids, not embarrasses, the vigorous march of his elocution. He expresses what all feel, but all cannot say; and his sayings pass into proverbs among his people, and his phrases become household words and idioms of his language, as we see in foreign lands the marbles of Roman grandeur worked into the walls of modern palaces."

**CLASSICS:** "Such pre-eminently is Shakespeare among ourselves; such pre-eminently Virgil among the Latins; such in their degree are all those writers who in every nation go by the name of Classics. To particular nations they are necessarily attached from the circumstances of the variety of tongues, and the peculiarities of each; but so far they have a catholic and ecumenical character, that what they express is common to the whole race of men, and they alone are able to express it."*

* His Eminence's discussion of literature as such, savors very much of scholastic sayings like the following: "Cognitio contingit secundum quod cognitum est in cognoscente:" knowledge develops according to the manner in which the knower takes hold of what he knows.—And: "At absurdum esset profecto dicere quod sicut actiones animae et actiones corporis ita sunt animae vel corporis ut etiam sint actiones *mei,* ita actiones *mei* ita sunt *mei* ut etiam sint Petri, vel Pauli, vel cujusvis alterius individui. Igitur *ego* non solum sum substantia quae existo per me independenter ab alio ut

GODLINESS: The most necessary element of the Balanced Personality for religious oratory, is the preacher's godliness of life; for unless his preachments are reinforced by his example, he shall labor much, but accomplish little. Every one who addresses an audience, should be in a position to proclaim with the Apostle of the Gentiles: "Wherefore I beseech you, be ye imitators of me, as I am of Christ." I. Cor. IV. 16. How very necessary this is to the religious discourse, is beautifully told by Blair: "The end of all preaching is, to persuade men to become good.....Now, if this be the proper idea of a sermon, a persuasive oration, one very material consequence follows, that the preacher himself, to be successful, must be a good man....a spirit of piety would prove the most effective guard against those errors which preachers are apt to commit. It would make their discourses solid, cogent, and useful; it would prevent those frivolous and ostentatious harangues, which have no other end than merely to make a parade of speech, or amuse an audience; and perhaps the difficulty of attaining that pitch of habitual piety and goodness, which the perfection of sacred eloquence would require, and of uniting it with that thorough knowledge

subjecto, sed etiam ita per me existo, ut ego sim principium actionum quae mihi tribuuntur et non alteri tribui possunt. Zigliara, Ontol. Lib. III. Art. IV. Which last can be briefly stated in this wise: I am so necessarily myself that I cannot possibly be any one else, neither can any one else be what I am, as I am it. What I do is so necessarily mine, that no one else can do it in the precise manner that I do it.

of the world, and those other talents which are requisite for excelling in the pulpit, is one of the great causes why so few arrive at a very high eminence in this sphere." Lecture XXIX. To put it more briefly, personal sanctity and the greater degrees of it, measure the efficiency of religious oratory. With it, preaching the word of God can be most successful, even though the discourses be wanting in literary elegance.

**DEGREES OF EXCELLENCE:** The foregoing description of Balanced Personality in all its details, can apply only to those whom Cardinal Newman calls "great authors". But like all else human, it admits of degrees, lesser and lesser ones than the apex. The production of classics in all departments of human effort, is the privilege of the very few; but commendable literature is within the reach of all who have something to say and who strive perseveringly for the art of saying it in such wise that their words mirror their mental world. In like manner, therefore, is commendable Balanced Personality within the reach of those whom the Lord has called to the ministry of the word.

This should be borne in mind very particularly when discussing the preaching of the Gospel, as it is the work of individuals. Their discourses are not divine revelation. They are literature, even though the elaborated material be divinely revealed and be furnished by the dogmatic teaching of the Church. The production of sermon-

literature of the kind which converts the world, is not restricted to great orators: for it is governed by the very remarkable divine policy enunciated by the Apostle in his first letter to the Corinthians, Chap. I. 27: "But the foolish things of the world hath God chosen, that He may confound the wise; and the weak things hath God chosen, that He may confound the strong."—To which may be added these other words from the immediately following chapter: "And I, brethren, when I came to you, came not in loftiness of speech or of wisdom, declaring unto you the testimony of Christ."

It is needless to say, that these words are not a warrant for any one to neglect effort, or an excuse for not cultivating greater power by the right use of opportunities and of gifts. Whilst the preacher of the Gospel need not be a genius, he certainly should be able to give a good account of the talent committed to him for spiritual traffic.

VARIATIONS: In view of the fact that Balanced Personality is so very subjective, it is in like manner necessarily various and changeable. Though the material be identical, no two preachers can handle it in the same way. More, the same preacher cannot treat the same material in precisely the same manner, unless he be a memorizer. The personal element must vary in proportion as the individual himself changes for the better by the acquisition

of other, greater, and more varied knowledge, experience, sanctity, etc.

Hence the vital importance of not taking Balanced Personality as equivalent for either science or philosophy or theology or morality or dogma or revelation. They are not interchangeable terms; for the former is subjective, whilst these stand for what is objective. Treating them as interchangeable is one of the radical blunders of modern times. A most wretched and unscholarly extravagance of Modernism as a system, is very largely in the advocacy and practice of this interchange, making the 'I-think-so' of scholars particularly, the supreme criterion of truth. Starting from such an unreal principle, morality and religion and all super-material realities must change their being and complexion, as the chameleon changes color, when the "subconscious" *I-think-so* of individuals, peoples, and periods of civilization, undergo subjective literary transformations.

**OBEDIENCE OF FAITH:** Remembering the volatile character of even Balanced Personality, the Catholic preacher will be ever on his guard to keep it in all things, absolutely subservient to the guidance of the living and infallible teaching authority of the Church of Jesus Christ. The preacher's literary personality is absolutely of no value when it in any manner conflicts with what the Church proclaims. Living up to this first prin-

ciple of Catholic preaching, he will be safeguarded against rabid partisanship when opinions are involved which the Church tolerates,—and against the inane practice of introducing into his preachments the quixotic vaporings of the "higher criticism" of so-called science and of would-be scientists. Oratorical Balanced Personality, the same as literature—its verbal exponent, is neither science nor dogma nor revelation; but it should be handmaid to all of these. Extremest fiction, such as Orlando Furioso, Don Quixote, A Midsummer-Night's Dream, etc., are literature, even classic literature, and the product of most Balanced literary Personality; but, whatever their substratum of objective truth, they are fiction. It would be a crime to mislead the unwary into believing them to be realities. Nearly all men are believers in a great many things. What an outrage to impose on the faith of one's fellows, by proclaiming as objective truth what is at best nothing more than personal views, resting so often on nothing better than shallow bias. The much vaunted "higher criticism" is radically fictional literature minus personal balance. Society is reaping the terrible retribution for the complacent acceptance of such outrages against intelligence!

Whatever liberties of thought others may see fit to claim and exercise in preaching the Gospel, the Catholic minister of the word who is true to Christ Jesus and to His Church, will force his literary personality into uncompromising sub-

servience to the guidance of the Church. He will resist the temptation of an unbelieving age to yield unquestioning faith to one's own infallibility and an unqualified denial of it to Christ's Church. He will cultivate intensely the fourth Cardinal Factor of discourses, striving for perfection; but the obedience of faith will be the governor regulating his Balanced Personality.

**LITERARY EGOTISM:** In line with the foregoing, it will be well for the Catholic preacher to use as little as possible, modes of expression which involve the personal pronoun *"I."* The personal views of the preacher count for little with Catholics. They honor his commission to preach, they glory in his official character and they revere virtuous living in him even more than in others; but apart from these he is no more to them than other men are. In religious matters their allegiance is to Christ Jesus revealing Himself and His Gospel through the Church. It is not to men or sets of men that they render the obedience of faith. To Catholics the ministers of the word are nothing more than mouthpieces of the Church proclaiming the doctrines and precepts of Christ. It is soothing to their spirit, when even in the manner of preaching, it is made apparent that the fulcrum thereof is not the say-so of the preacher, but divine authority. It does not impress them well to listen to preachers who abound in the pompous use of the I—this and the I—

that. Let priests be content to speak and act in their representative character, not of the people but of the Church, always even in their very expressions falling back on the authority of Christ speaking through His Church.

Catholics are often accused of being priest-ridden. If they who speak thus only realized how little the words of priests count with Catholics, unless the authority of Christ's Church can be invoked in their favor, they would be ashamed to repeat the charge; for no class of people is more unwilling to accept in matters of religion the say-so of men than Catholics.

## CHAPTER IV

*Moralization, Amplification, Argumentation.*

Corresponding to the Cardinal Factors, are, what the writer chooses to call, Cardinal Operations. The latter are the processes of bringing the former into action in every part of the discourse. From the time the preacher utters his text until he leaves the pulpit, he is necessarily engaged in one or more of these operations. The more they move along simultaneously, the better will be results.

### *Moralization*

Illustrating what the life of Christians would be, if their conduct conformed to the Moral which the preacher proposes in a given discourse, is the Moralization. Its aim is to show how the Moral may or should be reduced to practice. Ven. Strambi, in answering the question: "What is moralizing?" writes: 'It is to contrast the corrupt ways of men with the purity of the divine law, that the audience by thus beholding, as it were in a mirror, their own evil habits, may be confounded, humbled and induced to live as becomes followers of the Christ.' Less. VII.

All are familiar with this mode of Moraliza-

tion which gives to not a few discourses that feeling of coarseness which is scarcely separable from scolding, even if it be only apparently such. The fault is not so much in the method itself as in the manner of working it. The saying of St. Francis de Sales that honey attracts many more flies than vinegar, should be borne in mind no less in the pulpit than elsewhere. The purpose of preaching would often be much better attained by dwelling feelingly on the beauty and excellence of conduct which is in accord with the Master's precept, counsel and example. The following words of J. R. Lowell are very appropriate: "As you will find it more wholesome in life, and more salutary to your own character, to study the virtues rather than the defects of your friends, so in literature it seems to me wiser to look for an author's strong points than his weak ones."

DETAIL: To be interesting and really useful, the Moralization should go into detail. Various applications of the Moral to the concrete conditions of life should be explained. In doing so the environment and abilities of different audiences should always be taken into account, lest by inculcating either too much or too little, the discourse be more of an obstacle than a help. Blair's comments are very much to the point: "Sermons are always the more striking, and commonly the more useful, the more precise and particular the subject of them is.....Though a general subject is capable

of being conducted with a considerable degree of unity, yet that unity can never be so complete as in a particular one. The impression made must always be more indeterminate; and the instruction conveyed, will commonly, too, be less direct and convincing. General subjects, indeed, such as the excellency of the pleasures of religion, are often chosen by young preachers, as the most showy, and the easiest to handle; and, doubtless, general views of religion are not to be neglected, as on several occasions they have great propriety. But these are not the subjects for producing the high effects of preaching. They fall in almost unavoidably with the beaten track of common-place thought. Attention is much more commanded by seizing some particular view of a great subject, some single interesting topic, and directing to that point the whole force of argument and eloquence. To recommend some grace or virtue, or to inveigh against a particular vice, furnishes a subject not deficient in unity or precision; but if we confine ourselves to that virtue or vice as assuming a particular aspect, and consider it as it appears in certain characters, or affects certain situations in life, the subject becomes still more interesting. The execution is, I admit, more difficult, but the merit and effect are higher." Lect. XIX.

**MODERATION:** However, the law of Christian charity demands, that the preacher do not load on burdens, heavier than the Lord has made them, lest he make himself guilty of tempting God, as St. Peter charged certain proselyters of doing. Zeal for the betterment of the audience, should not mislead him into mixing up counsels of perfection with precepts, doing it in such wise that the hearers rate the former to be obligatory as the latter are, or that the observance of the latter comes under the option which governs the former. Such was not the Lord's method. He kept the two classes of human striving apart. His discourse with the young ruler is very pointed evidence thereof. "Good Master, what good shall I do that I may have life everlasting?.....If thou wilt enter into life, keep the commandments.....The young man saith to Him: All those have I kept from my youth, what is yet wanting to me? Jesus saith to him: If thou wilt be perfect, go sell what thou hast, and give to the poor, and thou shalt have treasures in heaven: and come follow me." Matth. XIX.—Least of all should the preacher be insistent that others adopt the optional practices of the devout life which attract him. It is very human to wish to have all things cast in one's own mould; but it should always be borne in mind that all do not receive the same kind of grace; neither is the same amount of it allotted to every one. The commandments oblige all, not so the counsels.

### *Amplification*

The most effective movement of oratory is that which addresses itself more to the heart of hearers than to argument. It is the Amplification. It is the presenting the true and the good in such wise that both the one and the other will appeal to the hearers with new strength, life and beauty, impressing them in a manner to convince, move and persuade. It pictures into the Argumentation and Moralization views which are suited to stir the emotions and awaken the sentiment through which the preacher aims to induce the audience to accept and reduce to practice the Moral. The Moral points out what ought to be done; the Argumentation gives the reason why it should be done; but the Amplification reaches out for the will of the hearers to induce them to do what is asked. It is the instrument of persuasion. Persuasion is the orator's mastery over the hearts of men.

Amplification is word-picturing. It should produce mental pictures which exhibit the beauty and lovableness of the Moral, or it should paint the ugliness and hatefulness of what the Moral condemns; thus bringing into play the Sentiment which the preacher would arouse. Unction and Devotion and Pathos are probably only other names for what is here designated by Amplification. "I shall not, in beginning this head," wrote Blair, "take time in combating the scruples of those who have moved a question, whether it be

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CHICAGO 31, ILL.

consistent with fairness and candor in a public speaker to address the passions of his audience. This is a question about words alone, and which common sense easily determines.....In all that relates to practice, there is no one who seriously means to persuade another, but addresses himself to his passions more or less; for this plain reason, that the passions are the great springs of human actions. The most virtuous subject, seeks to touch the heart of him to whom he speaks; and makes no scruple to raise his indignation at injustice, or his pity to the distressed, though pity and indignation be passions." Lect. XXXII. In other words, we are not all intellect, not all conduct, but also and very largely heart. Amplification appeals to the heart through the phantasy by painting in appropriate word-coloring the objects which are apt to call forth the desired Sentiment.

LITERARY COLORS:

The materials and methods of word-painting are thoroughly explained by many excellent works on rhetoric, when discussing the use of figurative language. However, a fair knowledge of human emotions and their modes of operation is needed. Rhetoric teaches how to produce word-pictures. Psychology and even physiology and other sciences acquaint one with the objects to be painted. Hence the several studies should be combined by those who wish to excel in public speaking.

Tropes and figures of speech are the literary coloring materials for producing word-pictures. Blair writes: "Rhetoricians commonly divide them into two great classes; figures of words, and figures of thought. The former, figures of words, are commonly called tropes, and consist in a word's being employed to signify something different from its original and primitive meaning; so that if you alter the word, you destroy the figure. Thus, in the instance I gave before; 'Light ariseth to the upright in darkness.' The trope consists in 'light and darkness' being meant not literally, but are substituted for comfort and adversity, on account of some resemblance or analogy which they are supposed to have to these conditions of life. The other class, termed figures of thought, supposes the words to be used in their proper and literal meaning, and the figure consists in the turn of the thought: as is the case in exclamations, interrogations, apostrophes, and comparisons; where though you vary the words that are used, or translate them from one language into another, you may, nevertheless, still preserve the same figure in the thought. This distinction, however, is of no great use, as nothing can be built on it in practice; neither is it always very clear. It is of little importance, whether we give to some particular mode of expression the name of trope, or of figure; provided we remember, that figurative language always imports some coloring of the imagination, or of some emotion of passion, expressed in our style: and, perhaps,

figures of imagination, and figures of passion, might be a more useful distribution of the subject. But without insisting on any artificial divisions, it will be more useful, that I inquire into the origin and nature of figures. Only before I proceed to this, there are two general observations which it may be proper to premise."

**BLAIR'S RULES:**

"The first is, concerning the use of rules with respect to figurative language. I admit, that persons may both speak and write with propriety, who know not the names of any of the figures of speech, nor ever studied any rules relating to them. Nature, as was before observed, dictates the use of figures; and, like Mons. Jourdain, in Moliere, who had spoken for forty years in prose, without ever knowing it, many a one uses metaphorical expressions to good purpose, without any idea of what a metaphor is. It will not, however, follow thence, that rules are of no service. All science arises from observations on practice. Practice has always gone before method and rule; but method and rule have afterwards improved and perfected practice in every art. We every day meet with persons who sing agreeably without knowing one note of the gamut. Yet, it has been found of importance to reduce these notes to a scale, and to form an art of music; and it would be ridiculous to pretend, that the art is of no advantage, because the practice is founded in nature. Propriety and beauty of

speech, are certainly as improvable as the ear or the voice; and to know the principles of this beauty, or the reason which render one figure or one manner of speech, preferable to another, cannot fail to assist and direct a proper choice."

"But I must observe, in the next place, that although this part of style merits attention, and is a very proper object of science and rule; although much of the beauty of composition depends on figurative language; yet we must beware of imagining that it depends solely, or even chiefly, upon such language. It is not so. The great place which the doctrine of tropes and figures has occupied in systems of rhetoric; the over-anxious care which has been shown in giving names to a vast variety of them, and ranging them into different classes, has often led persons to imagine, that if their composition was well bespangled with a number of these ornaments of speech, it wanted no other beauty: whence has arisen much stiffness and affectation. For it is, in truth, the sentiment or passion, which lies under the figured expression, that gives it any merit. The figure is only the dress; the sentiment is the body and the substance. No figures will render a cold or an empty composition interesting; whereas, if a sentiment be sublime or pathetic, it can support itself perfectly well, without any borrowed assistance. Hence, several of the most affecting and admired passages of the best authors, are expressed in the simplest language. The following sentiment from Virgil, for instance,

makes its way at once to the heart, without the help of any figure whatever. He is describing an Argive, who falls in battle, in Italy, at a great distance from his native country:

Sternitur, infelix, alieno vulnere, coelumque
Aspicit, et dulcis moriens reminiscitur Argos.

Aen. x. 781. A single stroke of this kind, drawn as by the very pencil of nature, is worth a thousand figures. In the same manner, the simple style of Scripture: 'He spoke, and it was done; he commanded, and it stood fast.' 'God said, let there be light; and there was light;' imparts a lofty conception, to much greater advantage, than if it had been decorated by the most pompous metaphors. The fact is, that the strong pathetic, and the pure sublime, not only have little dependence on figures of speech, but generally reject them. The proper region of these ornaments is, where a moderate degree of elevation and passion is predominant; and there they contribute to the embellishment of discourse, only when there is a basis of solid thought and natural sentiment; when they are inserted in their proper place; and when they rise, of themselves, from the subject without being sought after." Lect. XIV.

Different authors enumerate so many figures, that the bare giving of their names is not inviting. Blair contents himself with discussing only the following: metonomy, metalepsis, synecdoche, metaphor, allegory, hyperbole, personification, apostrophe, comparison, antithesis, interrogation, exclamation, vision, amplification. Surely even

these make up an assortment of literary colors whose number, variety and hard names are sufficiently startling. To treat them even in elemental fashion, would result in a much drawn out treatise, which is foreign to the purpose of these pages. Blair's treatment of them is both instructive and very practical. "The Principles of Eloquence" by Nikolaus Schleinger, S. J., is less elaborate, but, notwithstanding, very much to the point. It has the further advantage that it introduces the reader to the beginnings of the science of emotions.

### *Argumentation*

The Argumentation adduces evidence that the theory propounded by the Theme demonstrates conclusively the fitness and lovableness of the Moral, showing it to be in entire accord with the maxims of human and divine wisdom. It is the reasoned evolution of the Theme. The Theme and Argumentation constitute the intellectuality of the discourse. Conduct inspired by Sentiment alone, is not worthy of men. It hardly deserves to be called human conduct. "A man without passions," writes Balmes, "is cold, irresolute, inactive, unfit for any important undertaking; for he lacks one of the most powerful principles of action that God has given to human nature. But if on the other hand, we allow our passions to control us, we shall act blindly and our conduct shall not differ very much from that of irrational creatures." Criterion, Chap. XXII. 37. Reli-

gious discourses whose Argumentation is inconclusive, dishonor the ministry of the word and furnish plausible excuse for the insinuations of the godless who delight in holding all religion, and especially revealed religion, to be built on no more solid foundation than superstition and fanaticism.

**PULPIT REASONING:** The theory of the reasoning process for discourses is the same as any other. It is governed by the same laws which control all genuinely conclusive reasoning. It must hold together logically, whether it proceed by way of induction, arguing from particulars or experiments to principles or theories, or by inference, concluding from principles and theories to particulars and concrete applications. The difference is entirely in the method. The technical use of language suitable to the scholastic debate and class-room lecture is abandoned. The language called for by Amplification is used in its place. The terms and the premises are worded in the language of fancy and emotion, because the purpose of the reasoning is not science for its own sake, but science for the sake of godliness of life. All of which is more fully explained in the chapter on Balanced Personality, and will be further explained in the chapter on the Body of the Discourse.

The fourth Cardinal Operation will be treated in a separate chapter.

## CHAPTER V

### *Taste*

Taste is literary prudence. It is well-balanced literary tact which so shapes and proportions the different parts that they combine to produce a discourse whose perspective is adapted to the vision and feelings of the audience. It is literary prudence which so shapes and adapts the diction and action of elocution that they delicately, correctly and popularly express the preacher's thoughts and feelings in a manner suited to evoke the same in the mind and heart of the hearers. It is his literary conscience acting as a severe critic watching over every phase of his effort and directing it. In fewer words, Taste is Balanced Personality in action.

**RECEPTIVE FACULTY:** At first reading of his words, it might seem that Blair regards Taste as a mere receptive, and not also as a directive and critical operation of the soul; for he defines it as "the power of receiving pleasure from the beauties of nature and art. The first question that occurs concerning it is whether it is to be considered as an internal sense,

or as an exertion of reason. Reason is a very general term; but if we mean by it, that power of the mind which in speculative matters discovers truth, and in practical matters judges of the fitness of means to an end, I apprehend the question may be easily answered. For nothing can be more clear than that taste is not resolvable into any such operation of reason. It is not merely through a discovery of the understanding or deduction of argument, that the mind receives pleasure from a beautiful prospect or a fine poem. Such objects often strike us intuitively, and make a strong impression, when we are unable to assign the reason for our being pleased. They sometimes strike in the same manner the philosopher and peasant; the boy and the man. Hence the faculty by which we realize such beauties, seems more nearly alive to a feeling of sense than to a process of the understanding; and accordingly from an external sense it has borrowed its name; that sense by which we receive and distinguish the pleasures of food, having in several languages, given rise to the word taste, in the metaphorical meaning under which we now consider it." Lect. II.

**DIRECTIVE FACULTY:**

But Taste is both receptive and directive; for farther on the same author writes: "But although taste is ultimately founded on sensibility, it must not be considered as instinctive sensibility alone. Reason and good sense, as I hinted,

have so extensive an influence on all the operations and decisions of taste, that a thorough good taste may well be considered as a power compounded of natural sensibility to beauty, and of improved understanding. In order to be satisfied of this, let us observe, that the greater part of the productions of genius are no other than imitations of nature; representations of the characters, actions, or manners of men. The pleasure we receive from such imitations or representations is founded on mere taste; but to judge whether they be properly executed belongs to the understanding, which compares the copy with the original." Ibid. Since Taste is "compounded of natural sensibility to beauty and improved understanding," Blair would have done better to include both in his definition; for according to his own explanations, Taste is both a receptive and a directive or critical faculty. In this sense is it a Cardinal Operation.

ATTRIBUTES: The same author says: "The characters of taste when brought to its most improved state, are all reducible to two, delicacy and correctness." Ibid. A third might be added, particularly when religious discourses are being discussed. It is popularity.

DELICACY: In his attractive style Blair tells what these attributes are. "Delicacy of taste respects principally the perfection of that natural sensibility on which

taste is founded. It implies those finer organs or powers which enable us to discover beauties that lie hid from the vulgar eye. One may have strong sensibility, and yet be deficient in delicate taste. He may be deeply impressed by such beauties as he perceives; but he perceives only what is in some degree coarse, what is bold and palpable; while chaster and simpler ornaments escape his notice. In this state, taste generally exists among rude and unrefined nations. But a person of delicate taste both feels strongly, and feels accurately. He sees distinctions and differences where others see none; the most latent beauty does not escape him, and he is sensible of the smallest blemish. Delicacy of taste is judged of by the marks that we use in judging of the delicacy of an external sense. As the goodness of the palate is not tried by strong flavors, but by a mixture of ingredients, where, notwithstanding the confusion, we remain sensible of each; in like manner delicacy of internal taste appears, by quick and lively sensibility to its finest, most compounded, or most latent objects." Lect. II.

CORRECTNESS: "Correctness of taste respects chiefly the improvement which that faculty receives through its connection with the understanding. A man of correct taste is one who is never imposed on by counterfeit beauties; who carries always in his mind that standard of good sense which he employs in judging of every thing. He estimates with

propriety the comparative merit of the several beauties which he meets in any work of genius; refers them to their proper classes, assigns the principles, as far as they can be traced, whence their power of pleasing flows; and is pleased himself precisely in that degree in which he ought, and no more."

"It is true, that these qualities of taste, delicacy and correctness, mutually imply each other. No taste can be exquisitely delicate without being correct; nor can it be thoroughly correct without being delicate. But still a predominance of one or other quality in the mixture is often visible. The power of delicacy is chiefly seen in discerning the true merit of a work; the power of correctness, in rejecting false pretentions to merit. Delicacy leans more to feeling; correctness, more to reason and judgment. The former is more the gift of nature; the latter, more the product of culture and art. Among the ancient critics, Longinus possessed most delicacy; Aristotle, most correctness. Among the moderns, Mr. Addison is a high example of delicate taste; Dean Swift, had he written on the subject of criticism, would perhaps have afforded the example of a correct one."

**POPULARITY:** Adaptation constitutes the Popularity of preachment of all kinds. It is the neither over-reaching nor under-reaching audiences. It is the taking into account the distinctive needs of different assemblies in a way which enables them to feel at home

in the trend of thought presented by the preacher. It is, therefore, the moving about in the interior world of thought, feeling and experience of one's hearers in such wise, that they will without much effort move about familiarly in the specialized section of the universe of thought, sentiment and effort which is the subject matter of each discourse. It is the bringing these two worlds together, by manipulating the former in such wise that it apparently introduces itself into the latter. Of course, it is assumed that the section of the spiritual universe exhibited by each discourse, is really worth while visiting; otherwise, why squander vital effort on it. It may be compared to the exhilarating experience of meeting friends from home whilst traveling in foreign lands.

When discourses are so constructed, they cannot fail to please, attract and move. So understood, it is very different from that other form of popularity which appeals so much to the vain, who would draw audiences to themselves personally, to be admired and sought after socially. The former is preaching for the uplift of audiences, the latter rests more in self-glorification. Such popularity hardly does more than please and attract. It is very apt to fail in what is of real consequence, namely the inducing people to be better. It entertains much as moving pictures exhibiting scenes in foreign countries; but it does not prevail on people to become active settlers in the spiritual regions which have been viewed.

There will be more about the commendable popularity of oratory in the treatment of the two movements of the exordium which are named Fundamental and Redition; for Popularity is the happy blending of these two movements throughout the entire discourse.

CAPRICIOUS: ".....It must be acknowledged, that no principle of the human mind is, in its operations, more fluctuating and capricious than taste. Its variations have been so great and frequent, as to create suspicion with some, of its being merely arbitrary; grounded on no foundation, ascertainable by no standard, but wholly dependent on changing fancy; the consequence of which would be, that all studies or regular inquiries concerning the objects of taste were vain. In architecture, the Grecian models were long esteemed the most perfect. In succeeding ages, the Gothic architecture alone prevailed, and afterwards the Grecian taste revived in all its vigor, and engrossed the public admiration. In eloquence and poetry, the Asiatics at no time relished any thing but what was full of ornament, and splendid in a degree that we should denominate gawdy; whilst the Greeks admired only chaste and simple beauties, and despised the Asiatic ostentation. In our own country, how many writings that were greatly extolled two or three centuries ago, are now fallen into entire disrepute and oblivion. Without going back to remote instances, how very

different is the taste of poetry which prevails in Great Britain now, from what prevailed there no longer ago than the reign of King Charles II., which the authors too of that time deemed an Augustan age: when nothing was in vogue but affected brilliancy of wit; when the simple majesty of Milton was overlooked, and "Paradise Lost" almost entirely unknown; when Cowley's labored and unnatural conceits were admired as the very quintessence of genius; Waller's gay sprightliness was mistaken for the tender spirit of love poetry; and such writers as Suckling and Etheridge were held in esteem for dramatic composition."……

"But to prevent mistakes on this subject, it is necessary to observe in the next place, that the diversity of tastes which prevails among mankind, does not in every case infer corruption of taste, or oblige us to seek for some standard in order to determine who are in the right. The tastes of men may differ very considerably as to their object, and yet none of them be wrong. One man relishes poetry most; another takes pleasure in nothing but history. One prefers comedy; another, tragedy. One admires the simple; another, the ornamental style. The young are amused with gay and sprightly compositions. The elderly are more entertained with those of a graver cast. Some nations delight in bold pictures of manners, and strong representations of passion. Others incline to more correct and regular elegance both in description and senti-

ment. Though all differ, yet all pitch on some one beauty which peculiarly suits their turn of mind; and therefore no one has a title to condemn the rest. It is not in matters of taste, as in questions of mere reason, where there is but one conclusion that can be true, and all the rest are erroneous. Truth, which is the object of reason, is one; beauty, which is the object of taste, is manifold. Taste, therefore, admits of latitude and diversity of objects, in sufficient consistency with goodness or justness of taste."

"But then, to explain this matter thoroughly, I must observe farther, that this admissible diversity of tastes can only have place where the objects of taste are different. Where it is with respect to the same object that men disagree, when one condemns that as ugly, which another admires as highly beautiful; then it is no longer diversity, but direct opposition of taste that takes place; and therefore one must be in the right, and another in the wrong, unless that absurd paradox were allowed to hold, that all tastes are equally good and true. One man prefers Virgil to Homer. Suppose, that I, on the other hand, admire Homer more than Virgil. I have as yet no reason to say that our tastes are contradictory. The other person is more struck with the elegance and tenderness which are characteristics of Virgil; I, with the simplicity and fire of Homer. As long as neither of us deny that both Homer and Virgil have great beauties, our difference falls within the compass of that diversity of tastes, which I

have showed to be natural and allowable. But if the other man shall assert that Homer has no beauties whatever; that he holds him to be a dull and spiritless writer, and that he would as soon peruse any old legend of knight-errantry as the Iliad; then I exclaim, that my antagonist either is void of all taste, or that his taste is corrupted in a miserable degree; and I appeal to whatever I think the standard of taste, to show that he is in the wrong." Lect. II.

**STANDARDS:** Hence, it follows of necessity that there are standards of taste. But what are they? This is one of the many questions which men cannot agree to answer in the same way. Blair discusses three standards. The first of these is truth to nature, whenever imitation is involved. "There is no doubt, that in all cases where an imitation is intended of some object that exists in nature, as in representing human characters or actions, conformity to nature affords a full and distinct criterion of what is truly beautiful. Reason hath in such cases full scope for exerting its authority; for approving or condemning; by comparing the copy with the original." Ibid.

But when imitation is not intended, then the rule holds: "That which men concur the most in admiring, must be held to be beautiful. His taste must be esteemed just and true, which coincides with the general sentiments of men. In this standard we must rest....When we refer to the

concurring sentiments of men as the ultimate taste of what is to be accounted beautiful in the arts, this is to be always understood of men placed in such situations as are favorable to the proper exertions of taste. Every one must perceive, that among rude and uncivilized nations, and during the ages of ignorance and darkness, any loose notions that are entertained concerning such subjects, carry no authority. In those states of society, taste has no materials on which to operate. It is either totally suppressed, or appears in its lower and most imperfect form. We refer to the sentiments of mankind in polished and flourishing nations; when arts are cultivated and manners refined; when works of genius are subjected to free discussion, and taste is improved by science and philosophy." Ibid.

The third criterion is of a less tangible kind: "But have we then, it will be said, no other criterion of what is beautiful, than the approbation of the majority? Must we collect the voices of others, before we form any judgment for ourselves, of what deserves applause in eloquence or poetry? By no means; there are principles of reason and sound judgment which can be applied to matters of taste, as well as to subjects of science and philosophy. He who admires or censures any work of genius, is always ready, if his taste be in any degree improved, to assign some reason for his decision. He appeals to principles, and points out the grounds on which he proceeds. Taste is a sort of compound power, in which the light of the understanding always mingles, more

or less, with the feelings of sentiment." Ibid. But what, on general lines, are these reasons, principles, and grounds?

Might not a fourth standard be added, which is that the verdict of Taste in favor of any production must be lasting, and therefore not ephemeral? Most of the "best sellers" appear to be wanting in this last trait.

**REVISION:** Considering the capriciousness of Taste, discourses dealing with the same material should not be expected to be cast in the same mould. Hence, when any one undertakes to aid another in the composition of sermons, by revising manuscripts, he should as much as possible vest himself in the personality of him whom he would help. To follow a different course, would result in the production of a discourse which would be no longer the work of him who is being helped. Granted that radical changes would be undoubtedly for the better, objectively considered, yet their introduction would also eliminate the personal element introduced by the composer. To the extent that the latter is done, will the preaching of such discourses be like unto those memorized from a book. The element of life will be wanting. Errors in doctrine must be eliminated. Violations of the rules of grammatical speech should be corrected. Gross deviations from rhetorical directions should be rectified. But, this much safeguarded, it will be more scholarly to look to the preserva-

tion of the evidences of the literary personality of the composer than to strive for a flawless composition without such personality. The effect is bound to be bad, when a preacher whose talents are two only, undertakes to deliver discourses which have been polished and repolished by one whose talents are five, who in the revision considered himself more than the gifts of the composer.

## CHAPTER VI

### *Unity, Harmony and Fulness*

Attributes inseparable from every well-managed discourse, are Unity, Harmony and Fulness. Unity is necessary; for whoever undertakes too much, either in the giving or receiving, must fail. Harmony is needed in order that all oratorical forces may have the same aim. Fulness is required, because hearers must catch the preacher's meaning as the words drop from his lips.

**FULNESS:** What is meant by the last of these attributes is elegantly explained by Blair: "When the whole meaning must be catched from the mouth of the speaker, without the advantage which books afford of pausing at pleasure, and reviewing what appears obscure, great conciseness is always to be avoided. We should never presume too much on the quickness of our hearers' understanding; but our style ought to be such, that the bulk of men can go along with us easily, and without effort. A flowing copious style, therefore, is required in all public speakers; guarding at the same time, against such a degree of diffusion, as renders them languid and tiresome; which will always

be the case, when they inculcate too much, and present the same thought under too many different views." Lect. XVIII.

There is, however, a fulness which should always be avoided. It is the purely verbal. This defect creeps in very commonly in two ways: one is the stringing together synonyms which do not clarify or emphasize the meaning; the other is the abuse of the figure of repetition, consisting in this that a formulary of the same words is repeated over and over, but the additions made thereto at each repetition are so slight that they can be noticed only with the closest attention. These faults are due, either to bad habit or lack of material or insufficient preparation. It may be that all three concur. Repetition is scarcely separable from Fulness; but to escape becoming tiresome, it should be less and less verbal and much more thoughtful.

**UNITY:** More important even than Fulness is the attribute of Unity; for if the preacher undertake more than he can thoroughly manage, his presentation of the subject must be incomplete, and most likely also confused, owing to the many transitions from thought to thought. Unity demands that there be only one Moral, one Sentiment and one Theme for the same discourse, and not several of each.

Of the oneness of discourses Blair writes: ".....Attend to the unity of a sermon. Unity is of great consequence in every composition; but in other discourses, where the choice and direc-

tion of the subject are not left to the speaker, it may be less in his power to preserve it. In a sermon it must always be the preacher's own fault if he transgress it. What I mean by unity is, that there should be some one main point to which the whole strain of the sermon should refer. It must not be a bundle of different subjects strung together, but one subject must predominate throughout. This rule is founded on what we call experience, that the mind can fully attend only to one capital object at a time. By dividing you always weaken the impression. Now, this unity, without which no sermon can either have much beauty, or much force, does not require that there should be no division or separate heads in the discourse, or that one single thought only should again and again be turned up to the hearers in different lights. It is not to be understood in so narrow a sense; it admits of some variety; it admits of underparts and appendages, provided always that so much union and connection be preserved as to make the whole concur in some one impression in the mind. I may employ, for instance, several different arguments to enforce the love of God; I may also inquire, perhaps, into the causes of the decay of this virtue; still one great object is presented to the mind; but if because my text says, "He that loveth God must love his brother also," I should, therefore, mingle in one discourse arguments for the love of God, and for the love of our neighbor, I should offend unpardonably against unity, and

leave a very loose and confused impression on the hearer's mind." Lect. XXIX.

HARMONY: Harmony in discourses is the agreement of the Cardinal Factors and Operations among themselves in such wise that they conspire towards one result along the same general lines. It calls for the exclusion of dissonances which cannot easily be resolved into harmony. Hence if the tone of one of the Factors or Operations is agreeable, the tone of all the others should be the same; if one is repellant, all should be repellant. An illustration will bring out the meaning better. Take the very common-place subject of:

CLEANLINESS.

| | |
|---|---|
| Moral: | Be neat and clean about home and person; |
| Sentiment: | Appreciative desire; |
| Theme: | Cleanliness is next to godliness; |
| Topics: | Your bodies are the temple of God:—Your homes are for this temple:—Your earthly homes should resemble your future heavenly home in which there can be only what is cleanly and orderly. |

The Moral, Sentiment and Theme, do not transcend the level of very human thoughts, senti-

ments and conduct; but the Topics which indicate the trend of the operations of Balanced Personality, elevate all into the sphere of supernatural motives.

But change the combination as shown in the following skeleton, and there is an end to harmony:

| | |
|---|---|
| Moral: | Be neat and clean about home and person; |
| Sentiment: | Appreciative desire; |
| Theme: | Uncleanliness and disorder lead to sin, to ungodliness; |
| Topics: | "A land of misery and darkness, where the shadow of death and no order, but everlasting horror dwells." Job, X. 22. |

The tone of both the Moral and Sentiment should be changed, if the preacher would cling to the above Theme and Topics. It should be worked somewhat on the following lines:

| | |
|---|---|
| Moral: | Avoid uncleanliness and disorder; |
| Sentiment: | Disgust and horror, or horror founded on disgust. |

What the public speaker should always keep in mind is, that cheery thoughts and riled feelings do not mingle readily; but even less do horrid thoughts and rejoicing combine.

**DISSONANCE:** There are times when dissonant items scattered here and there through the discourse, may produce delightful and magnificent literary results, much the same as the chord of the seventh in music; but it requires the skill of genius to work out through a long range, a like harmony in oratory. Hence, the sober-minded will be more apt to avoid it. The introduction of the elder brother incident into the Parable of the Prodigal is a charming illustration of such dissonance. The Lord did not resolve it into harmony, but left it stand dissonant to the end, in order to bring out strongly the merciful interest of God in the repentance of the wayward.

Native or acquired temperament is very dominant in the matter of oratorical harmony or dissonance. Preachers who lean toward gloomy views of life and the theories governing it, will incline to inject more of gloom than is proper even into the treatment of cheery subjects. Of course, persons of other temperaments run the same risk, but in a different way. Hence, a vast amount of rhetorical self-possession, especially that of sanctity, is needed to preserve the delightful harmony of discourses.

## CHAPTER VII

### *The Exordium*

The introduction to discourse is not simply a contrivance of rhetoricians; for nature impels even the unlettered to prepare others for what they wish to say. Thus preparing an audience, is known as the Exordium.

From childhood to the latest information obtained in old age, every item of knowledge new to the individual, results from discovering similarities between it and what was previously known; for all intellectual progress is from the known to the unknown, due to the realization of such similarity. It holds no less of the entire race than of individuals. Hence the famous "a noto ad ignotum."

The secret of efficient teaching is the habitually working out in practice the theory so briefly referred to. Using to advantage knowledge of whatever kind possessed by pupils, makes the successful teacher. The conversing much about what pupils already know in conjunction with what is being taught them, facilitates their discovering similarities. This discovery is actually learning. It is the teacher's stooping to the

level of the hearers that he may lift them to the higher level and wider range of his learning.

The same theory governs public speaking of all kinds. The orator who contents himself with exhibiting pictures of his mental universe, may inspire his hearers with awe over the heights in which he dwells; but he shall not enable the audience to make these pictures their own, because he fails to come down to walk among the images of their mental world. His labor shall be in vain, unless he assist his hearers to discover the points of similarity between their intellectual perspectives and his own which he is exhibiting. The discovery of this similarity is a chief fascination of good preaching. It may be characterized as the 'live wire' element of mutual understanding between audience and speaker. Discourses without it, are lifeless and wearisome. Our Savior's preaching is remarkable for the frequency of His literary visits to the intellectual world of His hearers and for the familiar discussions about the dwellers therein.

Hence, public speaking, the same as teaching, is a series of stoopings to the level of one's hearers, in order to lift them into the higher regions of thought, motive, sentiment and experience which dominate the preacher's message. What he would communicate need not be the unheard of. It may be the familiar doctrines heard over and over from the days of childhood; but it should be so presented that it produce fresher and a stronger impression upon the hearers.

This stooping with its consequent lifting, gives rise to two of the phases of the Exordium, which are named by some rhetoricians, the Fundamental Proposition and the Redition. Possibly, foundation and superstructure would be more significant names. Popular proposition and the preacher's view, might be even more suggestive. However, Fundamental and Redition will be used throughout in referring to these phases.

**FUNDAMENTAL:** Unquestionably the first effort of the preacher should be to get into touch with his audience. This is done by discussing their view-points which he intends to use as the literary foundation for the preachment whereon he enters. It is somewhat like the "whereas" portions of formally drawn up documents of resolutions, or like the "praenotanda" of scientific treatises, or the major premise of a syllogism. The effort may be summed up in a single statement, or it may take several statements to stir into activity the trend of popular views which the speaker intends to utilize. Hence the significance of the name given to it.

To be thoroughly serviceable it should have these attributes:

It should be suggestive. It should be as the nucleus of the popular phases of thought pervading the entire discourse. It should be somewhat in the nature of a generalization or having at least a leaning that way. Hence, it will

be very apt to hint along general lines to the knowledge, motives, sentiments and experience of the hearers to which appeal will be made throughout.

It should deal with matters which are easily understood and readily conceded. Anything involved or provocative of difference of opinion is not suitable, because it would lead either to antagonism or to ennui from the very start, than which few conditions can be more harmful to the preacher's effort.

It should be attractive. Not indeed that it should flatter the conceits and still less the waywardnesses of audiences; but attractive in the sense that it will stimulate hearers not only to listen, but also to speculate along the lines suggested. There is not much inspiration in an audience who merely listen attentively.

It should be apt. Not all classes of men dwell in the midst of the same kind of intellectual environment. What might be very suitable for people who have an abundance of leisure for varied reading, would be very likely meaningless to those who are worn out by their struggles for daily bread. What would be a very apposite line of thought for the clergy and for religious communities, might be somewhat of a puzzle to the laity. Hence, the difficulty of producing popular exordia. They postulate so much ease in adapting oneself to different audiences.

It should not be cumbersome. Preachers who imagine themselves never to preach well, unless they lead their hearers back to the beginning of things, back to Adam and Eve, overburden their audience from the start. At times this can hardly be avoided; often it is bad habit. Only necessity can be an excuse for it; but even then it will detract from interest. For this reason, compactness of thought is a most desirable quality for the Fundamental.

The Exordium generally, but particularly the Fundamental, may be compared to God's methods in revealing to us either doctrine, precept or organization. He talks to us in our language, makes use of our experiences, in order to impart to us the higher truths of His own divine life and action. He stoops to us that He may lift us up to Himself. He uses our modes of thought to introduce us to His thoughts. To tell us what He would have us know and practice, He uses language which we understand. He does not speak to us in the language of angels, much less in the language of the Trinity, but in the language of men.

A beautiful illustration of the right kind of Fundamental is furnished in Cardinal Newman's sermon which goes by the name of The Second Spring. "We have familiar experience of the order, the constancy, the perpetual renovation of the material world which surrounds us. Frail and transitory as is every part of it, restless and migratory as are its elements, never ceasing as

are its changes, still it abides. It is bound together by a law of permanence, it is set up in unity; and though it is ever dying, it is ever coming to life again."

**REDITION:** Whatever is suitable for the purposes of the Fundamental will generally be of a character to lend itself to diverse literary manipulation. It will do foundation services for diverse literary superstructures. This is very desirable; for it results in interested expectancy, provoking the inquiry what the orator is going to do with it. It, therefore, behooves the speaker to indicate what he intends doing with the foundation of popular thought which he has laid. This movement is known as the Redition. It is a far off, not a mystifying, suggestion of the higher level and wider range of thought to which the preacher would lift his audience. It is a more or less pronounced hinting at the general character of the literary superstructure which he is about to erect, all the while being careful not to forestall the treatment of any of the dominant material to be discussed fully later on.

Hence, it follows that the Redition itself should be built more or less on the lines of the Fundamental, and should have very similar attributes. It should, however, be definite enough to enable the audience to suspect in a general way what the preachment is to be. For an example, refer again to the sermon of Cardinal

Newman mentioned above. The Redition may be thus expressed: "And forcibly as this comes home to every one of us, not less forcible is the contrast which exists between this material world, so vigorous, so reproductive, amid all its changes, and the moral world, so feeble, so downward, so resourceless, amid all its aspirations. That which ought to come to naught, endures; that which promises a future, disappoints and is no more."

**RELATION:** The Fundamental and Redition are somewhat related to one another on the plan of the major and minor premises of the syllogism. The more intimately they fit into one another the closer will they resemble the relationship of these premises. Being literary, there will very likely be ellipses from the view-point of logic. Hence to bring out fully this relationship, a lengthy string of syllogisms might be required; but the coherence of preaching calls for it that it can be worked out if need be.

Students who have completed their priestly studies are familiar with the difference between the scientific or strictly logical development of statements and the literary handling of the same. The former is rigidly formal, coldly impersonal, strictly objective, and uses words simply as symbols for realities. It is all this in accordance with the unbending rules of logic, allowing of no gaps but working out and testing every detail. The latter is graceful, easy, pliant, very personal, uses language to bring out the trend

of the individual thoughts and sentiments of the author. It assumes much which is readily conceded; hence there are lacunae which are so acceptable, because they give ample scope for the ingenuity of the hearers to fill in what is sufficiently obvious. Cardinal Newman writes: "Science, then, has to do with things, literature with thoughts; science is universal, literature is personal; science uses words merely as symbols, but literature uses language in its full compass, as including phraseology, idiom, style, composition, rhythm, eloquence, and whatever other properties are included in it." Lecture on Literature.

Hence facts and doctrines may be presented scientifically and literarily. The former is not suitable for the production of literature; the latter does not construct scientific treatises. The former should not indulge in fiction; but the latter legitimately revels in it, dreaming even impossible day-dreams. Hence, the abundance of delightful fiction in the classics of different peoples. Not all literature, however, is fiction. Many of its best productions deal with very substantial realities. Their authors discuss realities, and wish to be understood as doing so truthfully, even though they make use of the graces of rhetorical speech. Only in this latter sense is the literary presentation of the truths and facts of religion permissible. The preacher may use falsehoods, errors, the same as the sinfulness of mankind, to bring home to his hearers the

aims of his discourse; but he may never be untruthful, not even in the merest trifles. For this cause, the fictional is not permissible in pulpit oratory. This, however, should not be understood to bar the embellishments of rhetoric.

EXITUS: This is the next of the component members of the exordium. The very name suggests what it is. It is the process of passing from the exordium to the body of the discourse. Ordinarily it is the link between the exordium and the Theme. It is terminating the preliminaries, to take up the real work of the discourse. The Fundamental and the Redition busy themselves chiefly with preparing the audience for the main part of the discourse. They may be compared to the *"Whereas"* portion of formally drawn up resolutions, and the body of the discourse to the *resolved* section of the same. When such documents are well put together, there will be a movement between the two which may be expressed after this fashion: All these items being as stated according to our best knowledge and belief, be it, therefore, etc. This movement evidently is nothing more than a transition. The Exitus is such a transition.

To complete the scattered summary of Card. Newman's exordium for the sermon entitled The Second Spring, the Exitus is reproduced: "But what is it, my Fathers, and my Brothers, what is it that has happened in England just at this

time? Something strange is passing over this land, by the very surprise, by the very commotion, which it excites.....The past never returns—it is never good; if we are to escape existing ills, it must be by going forward. The past is out of date; the past is dead. As well may the dead live to us, as well may the dead profit us, as the past return." From this delightful Exitus, he passes on to the most graceful statement of his glorious Theme: "*This*, then, is the cause of this national transport, this national cry, which encompasses us. The past *has* returned, the dead lives. Thrones are overturned, and are never restored; States live and die, and then are matter only for history. Babylon was great, and Tyre, and Egypt, and Niniveh, and shall never be great again. The English Church was, and the English Church was not, and the English Church is once again. This is the portent worthy of a cry. It is the coming of a Second Spring; it is a restoration in the moral world, such as that which yearly takes place in the physical world." The Theme proper is given in these words: "The English Church was, and the English Church was not, and the English Church is once again." How intensely popular is the progression of the exordium! A more exquisite introduction can hardly be imagined. The words that follow are a charming summary of the Fundamental, Redition and Exitus; but the second of these, is by opposites.

It need hardly be said that the Exitus, as the conclusion of a literary syllogism, should fit into the literary premises, which are the Fundamental and the Redition. Hence it may happen at times that it introduces a new reason or a new train of thought, founded upon what has previously been said; but it should have the feature about it that it is a more or less pronounced link between the exordium as a unit and the Theme.

There is, however, a trait of the Exitus which should be noted. It may readily happen that for all the purposes of an introduction to the body of the discourse, the exordium may be constructed on the lines of a rhetorical enthymeme; the Fundamental being the antecedent and the Redition the consequent. In this case, the Exitus may take the form of one of the many embellishments of rhetorical thought. As an illustration take the Exitus of Bossuet's Sermon for All Saints' Day. "O the breadth! O the depth! O the length without limits, and the height inaccessible! Can I compass you into one discourse alone? Let us go together, my brethren; let us enter into the abyss of majesty and glory. Let us cast ourselves with confidence on this ocean; but let us implore the assistance of the Holy Spirit; and having as our guide and star, I mean the Holy Virgin whom we are about to salute with the words of the angel—Ave Maria gratia plena etc." The outline of the progression of the Exordium to which these words be-

long is in the form of an Enthymeme. It may be worded as follows:

Text:—"That God may be all in all. Ut sit Deus omnia in omnibus." I Cor. XV, 28.

Fundamental:—The feast of to-day compels me to speak of what eye hath not seen, ear hath not heard, and what hath not entered into the heart of man to conceive; for it is the Feast of All Saints. How shall I accomplish the task?

Redition:—But one word of the Apostle explains for us the wonderful gifts which God has prepared for His elect. God is one; yet He is all to His elect, and all to Himself! Who can imagine anything more vast, more immense!

Exitus:—O the breadth! O the depth! etc. etc.

Invocation:—He concludes the exordium with a very short prayer or Invocation, beginning with the words above cited: "Let us cast ourselves etc."

Theme:—In heaven we shall be eternally happy; for God to us shall be all in all, because:

Division:—I. Not any error, but all truth shall be there; for there we shall see God face to face as He is.

II. Not any pain or annoyance of any kind shall be there; for we shall enjoy God.

III. Not any fear or unrest shall be there; for there we shall forever repose in God.

Sentiment:—Desire for heaven through admiration of God's being all to His elect.

Moral:—Live as becometh men who believe these truths.

Topics:—Scripture and Holy Fathers chiefly.

**BOSSUET'S METHOD:** On page 19 reference is made to the suspicion of two Exordia for this discourse. The occasion for the suspicion is the placing the Invocation between the Exitus and the formal statement of the Theme, Explanation, and Division. Had the Invocation been placed after the last of these members, the provocation for the suspicion would be non-existent; for what looks like a second exordium is nothing more than a very formal presentation of the Theme, Explanation, and Division. The manner of introducing them is most interesting. He begins the body of the discourse with the Refutation. He advances an objection. The process of explaining it away furnishes the opportunity for the forceful statement of the Theme with its appendages. The progression is somewhat like to that of the exordium. Throughout there is an abundant and pleasing use of the figure of antithesis. It may be outlined as follows:

I It may be questioned whether one good (bonum) alone can satisfy the human heart, or whether human felicity requires the possession of many good things. Multitude proves that not any one object satisfies fully; and one object apparently cannot satisfy the multitude of our heart's desires and inclinations.

II The Apostle reconciles this apparent contrariety in the text which I have chosen; because he makes us find in one object simplicity, because that object, God, is one; variety masses together in one object, because that object is infinite:—God shall be all in all to all.

III What the Apostle conveys in a general way, Saint Augustine explains in particular, when commenting on the text he writes: "Commune spectaculum erit omnibus Deus; commune gaudium erit omnibus Deus; communis pax erit omnibus Deus."

IV He next proceeds to state that we crave to be happy; for happiness enters into his theme. Following this he states the division and in so doing affirms the other member of his theme; namely in heaven God shall be all in all to all.

Throughout the production, it is marvelous how Bossuet compels his hearers to concentrate their thoughts upon his theme and its evolution in the Division. Both are foreshadowed in the Redition, and from that on they are never lost

sight of. He repeats the statement in three different forms; but each repetition opens up another view which hints at the Confirmation. At the risk of being tedious, a literal translation of the apparently two Exordia will be given.—The discourse was delivered before the king and his court.

"Ut sit Deus omnia in omnibus.—That God may be all in all. I Cor. XV, 28.

"Sire; That which eye hath not seen, that which ear hath not heard, that which hath never entered the heart of man; that is the subject which must engage our attention to-day. This solemnity has been instituted to make us consider the infinite benefits (biens) which God has prepared for His servants, to make them eternally happy; and one word of the Apostle must explain to us all these wonders.

"God, he says, shall be all in all. Can one think of anything more concise? Can one imagine anything more vast or immense? God is one, and at the same time He is all; and being all to Himself, because His own grandeur suffices for Him, He is also all to all His elect, because He fills up with His plentitude their capacity entirely, and all their desires. If He prepares for them a triumph to honor their victory, God is all; if they need repose to rest themselves after their long labors, God is all; if they crave consolation after having holily wept in the midst of the bitterness of penitence, God is all. God is the light which enlightens them; God is the glo-

ry which environs them; God is the pleasure which transports them; God is the life which animates them; God is the eternity which establishes them in a glorious repose.

"O the breadth! O the depth! O the length without limits, and the height inaccessible! Can I compress thee into one discourse alone? Let us go together, my brethren; let us enter into this abyss of majesty and glory! Let us cast ourselves on this ocean; but let us implore the assistance of the Holy Spirit; and having as our guide and star, I mean the Holy Virgin whom we are about to salute with the words of the angel: Ave Maria gratia plena etc.

"Sire: One may question whether man can be happy in the possession of one thing alone, or whether his happiness is a composite of many parts, and the complexus of many good things massed together. In the first place it seems that a heart which parts itself on diverse objects, confesses that in so parting itself, the attraction which carries it away, is feeble, and that he who is so divided rather searches for his happiness than that he has found it. If on the one hand it seems that one object alone should satisfy us, because we have only one heart; it appears also on the other hand that many good things (biens) are necessary to us, because we have many desires. In fact, we desire health, life, pleasure, repose, glory, abundance, liberty, science, virtue. And what is it we do not desire? How then can

one object alone satisfy such a great multiplicity of desires and inclinations which we nourish within ourselves?

"The Apostle has reconciled these apparent contrarieties in the text which I have chosen; for therein he makes us find in one and the same object, in the first place, simplicity, because it is one, and in the second place, variety, because it is infinite. God, he says, shall be all in all. He is one and He is all. He is all, not only in Himself by the immensity of His essence, of His nature; but He is also all in all to His elect (mais encore il est tout en tous) through the incomprehensible fecundity with which He communicates Himself to His creatures. "Sit Deus omnia in omnibus:"—God shall be all in all.

"But what the Apostle proposes to us in one general idea, the learned St. Augustine explains for us in particular. Interpreting this passage of the Epistle to the Corinthians, he makes this beautiful commentary: God, he says, shall be all things to all the blessed souls, because He shall be the vision common to them all, the joy common to them all, the peace common to them all:— "Commune spectaculum erit omnibus Deus, commune gaudium erit omnibus Deus, communis pax erit omnibus Deus."

"And certainly to be happy, according to the maxims of the same saint, it is necessary not to be in any manner deceived, nor to suffer anything, nor to fear anything. Truth is so precious that whatever other good man may possess, he

is not all rich, if he is deceived; for he is minus a great treasure. And though man should know the truth, no doubt he would not be at all content with it, if he suffered; and though he suffer not he is not tranquil, if he fear. There, consequently, in the kingdom of heaven, in the celestial Jerusalem, there shall not be any error, because there one shall see God; not any pain shall be there, because one shall enjoy God; neither fear nor inquietude shall be there, because there one shall repose forever in God. All is so good that there we shall be eternally happy, because we shall have in this vision the veritable and most noble exercise of our spirit; we shall taste in this enjoyment the perfect contentment of our hearts; we shall possess in this peace our unchanging establishment in repose. Behold the sublime truths which St. Augustine proposes to us, and which I will try to render palpable if you will give me your attention; that you may be convinced that there is no one more generously liberal than God who offers us such grand gifts, and also that there is no one so ungrateful nor so blind as the man who does not know enough to profit by such munificence."

So much for these portions of this sermon of Bossuet's. His pleasing play on the words TOUS and TOUT, cannot be reproduced in English. The meaning of the latter is totality of being, whilst the meaning of the former is universality of individuals. It is worth noting how lavishly he uses the figure of repetition, yet how little there

is of wearisome verbal repetition. He repeats; but each time adds so much that one hardly notices the repetition. It is well for beginners to note this item, and this for reasons given on page 73. Bossuet is copious, but he is not verbose.

**LACORDAIRE:** Lacordaire was hailed as the preacher needed by the scholars of Paris in his day; because his method was proclaimed to be such a departure from the mannerisms of the French pulpit, which were judged to have much outlived their time. Whatever his mannerism, it does not show itself in discarding the mechanism of the discourse which we are studying. Take as an illustration, the Exordium to his first conference on the Church. It may be summarized thus: Christianity as a theory is as old as the world; but as a fact it dates only from the days of Christ. The new element, the distinctive element which the fact of Christianity has added to the theory of Christianity, is the perpetual and universal teaching of mankind by the Church, as the living and infallible teacher. The progression of the thought is worked out after this fashion.—*

* This progression, as well as all the others to be given, will answer the purpose of an object lesson in the elemental outlining of discourses. Something of the kind should be done before going into the more detailed laying out of sermons. It is an aid towards preserving the unity which is so very necessary.

heaven for the eloquence of eternity, etc., etc."

*Fundamental*: Christianity is as old as the world; for it consists, essentially, in the idea of a God, Creator, Legislator, and Savior, and in a life conformable to this idea.

*Redition*: There exists, however, a fact no less remarkable, namely, that Christianity commenced its reign in the world only eighteen hundred years ago through Jesus Christ.

*Exitus*: What new thing then is it that Jesus Christ has added to the Christianity which is as old as the human race?

*Theme*: He established a Church destined by Him to be the universal and perpetual instruction of the human race,—a living teacher.

*Moral*: The acceptance of the guidance of the Church.—The statement of the Moral is beautifully interwoven with the Invocation.

*Sentiment*: The sentiment is not explicitly affirmed; but it pervades the Exordium. It is admiration for the Church as a divine institution.

*Invocation*: "Called to address.....I pray to

**NEWMAN:** Illustrations from Cardinal Newman will show that the progression of the exordium, as so far discussed, is not all foreign to the needs of the English pulpit. Take Sermon X. of Vol. II. of Parochial and Plain Sermons:

## TEARS OF CHRIST AT THE GRAVE OF LAZARUS

*Text*: "Jesus said: Where have you laid him. They said to Him: Lord, come and see. Jesus wept. Then said the Jews: Behold how He loved him. John, XI., 34—36.

*Fundamental*: The narration of our Savior's thoughts and conduct exhibits various lights, which it is difficult for weak creatures to blend properly together.

*Redition*: Therefore, I do wish to impress on you that our Savior's words are not of a nature to be heard once, and no more, but that to understand them we must feed on them, and live in them, as if by little and little growing into their meaning.

*Exitus*: "I will say a few words then under this impression."

*Theme*: "What led our Savior to weep over the dead, Who could at a word restore him, nay had it in purpose so to do?"—Notice how the Theme is put in the shape of a question, and not in that of a statement.

*Moral*: The practice of meditating on the words of our Savior. It is one with the Redition.

*Sentiment*: Reverence for our Lord's words and conduct.—The kind of reverence which is born of lowliness of mind, especially when brought face to face with anything pertinent to the Christ.

As another illustration take the sermon on "Faith and Obedience" in the same volume. The bulk-thought may be expressed thus:—Unreal interpretations of apparently conflicting passages of the Scriptures, weaken the authority of the Scriptures themselves in the estimation of the people. Hence it is our duty to harmonize what appears conflicting. These statements are divided up as follows:

FAITH AND OBEDIENCE

*Text*: "If thou wilt enter into life, keep the commandments." Matth. XIX., 17.

*Fundamental*: The unreal interpretations of these words of the Savior, weaken the authority of the Scriptures.

*Redition*: The provocation for this unreal interpretation is that some passages in the Letters of St. Paul, are made the standard to which it is sought to conform our Lord's words.

*Exitus*: "Surely our duty is, neither to resist the one nor the other, but humbly to consider whether there is not some one substantial doctrine which they teach in common; and that with God's blessing I will now attempt to do."

*Theme*: "Believe, and thou shalt be saved" and "Keep the commandments and thou shalt be saved," are two modes of speech entirely reconcilable with one another.

*Moral*: Honest and honorable attempt to reconcile apparently conflicting passages of Scripture, —as given in Exitus.

*Sentiment*: Appreciation of doctrinal harmony.

**SEGNERI:** Subjoined is a literal translation of the exordium to the first sermon of Segneri's justly famous Quaresimale. No attempt is made to reproduce the exquisite literary finish of the original. It is given, because it is so thoroughly typical, and because it brings out strikingly the difference between Segneri and Bossuet in the matter of grouping the parts of the discourse.

*Text*: "Remember, O man, that thou art dust, and that to dust thou shalt return."

"I appear before you, respected hearers, to impart to you a dire communication: and I declare that it was not without a very great effort, I could bring myself to do it; for it weighed so heavily on me, to have to sadden you so much, even the first morning of my seeing you, and your becoming acquainted with me. The bare thought of what I must make known to you, freezes the blood in my veins. But, what gain could result from my silence? What could dissimulation avail? I will then, make known my communication: All we who are here assembled, young and old, servants and masters, plebeians and nobles, all must ultimately die! It is appointed for men once to die!

"Alas, what do I behold! There is not one among you roused by this frightful notification! Not one to grow pale! Not one to change countenance! Nay, I even discern clearly, that you are beginning in your heart, to ridicule me as one who would palm off as new, an information so often imparted! And who is he, you will say, who at this time of day, does not know, that we all must die? "Who is the man that shall live, and not see death?" This we constantly hear from so many pulpits; this is the legend we read on so many tombstones; this so many corpses, though mute they be, proclaim. We know that we all must die!

"What, you know it! How can it be that you know it! Tell me: Are not you the very persons who only yesterday were coursing about this city in such wanton glee, some in the guise of lovers, some representing silly buffoons, others in the semblance of fawning courtiers? Are not you the self-same people who danced with such transport at the feasts of yesterday? Are not you the ones who feasted immoderately at sumptuous banquets? Are not you they who abandoned themselves without reserve to the practices of inane Gentiles? You also are the persons who so joyously were present at the buffoonery of the theatres; you are they who so daringly harangued from platforms! Was it not you who spent the very night preceding Ash-Wednesday, in plays, in amusements, in surfeiting, in idle banter, in song, in serenades, in amours,—and would to

God, that it may not have been in enjoyments of a yet more debasing character! And you, whilst you were doing such things, knew it as a certainty that you must die! O blindness! O stupidity! O perversity! And, O what a crime!

"I imagined that I had brought with me a motive of power so great, to move you all effectively to penance and to tears, by proclaiming to you, that you must die! Therefore, I came as a divine messenger into your midst: I came through fog and rain and storms and swamps and snow and torrents and ice-covered roads, easing my every labor by repeating to myself: It cannot be, but I must gain some souls by reminding sinners, that their frame is mortal, that they must die! But, alas! my hope has proven to be an illusion; for you, notwithstanding you had this powerful motive before your eyes, calling you to repentance, have chosen rather to prevaricate, not being ashamed, I would almost have said, to do as so many greedy sordid wandering sheep which then gorge themselves most, feeding on every hill-side, and gambol riotously over every field, when instinct tells them that a tempest is brewing.

"What, then, shall I do? Shall I relinquish my purpose! Shall I return to whence I came? Shall I abandon you, and leave you in your sin? No! God helping, and adding His grace to my words, I trust only the more earnestly that I shall gain you! Tell me then, do you concede that you are made of fragile dust? And that you so understand it? Yes, you concede it, and you word

this concession of yours briefly and pointedly by saying: Remember, O man, that thou art dust! This is precisely what I wanted of you. It shall now be my duty to prove to you, that great is the daring of those who concede that they are only dust, yet live even for an only moment in mortal sin. What! I called their conduct presumption, daring, when I should have named it audacity, reckless audacity; nay, rather should I have stigmatized it as foolhardiness of the most stolid kind. Such precisely do I mean to demonstrate the conduct of that man to be, who knowing that he must die, lives one moment in mortal sin.

"Ye Angels who stand by the side of these my respected hearers, as their guardians! Ye Saints whose dust rests under the altars of this majestic basilica! Ye, from this moment, I beseechingly invoke for every time that I shall ascend this pulpit, that you will deign to intercede for me, and obtain for my words that weight and that power which I of myself cannot infuse into them! And, thou more than others, O great Virgin, whom we truthfully call our Mother of the Divine Word,—thou, whilst so desirous to hear that word, didst conceive in thy chaste bosom the Word,—thou made fruitful by that word, didst bring forth the Word for the benefit of all,—thou, through whom that Word which before was hidden and not perceptible, became known and tangible even to the senses,—do thou enable me to deliver every day, that word with so great

reverence, that I may in no wise tarnish it with the profanity of vain frivolities, nor contaminate it by the ignominy of introducing unbecoming pleasantries, that I may not pervert the meaning of that word by tortured interpretations; but that I may pour it into the hearts of my hearers, pure and true, as It came forth from your maternal bosom. I came unprovided with other helps beyond a most vivid trust in your favor. Do thou, therefore, enlighten my mind, do thou guide my tongue, direct my gestures, do thou so balance my entire delivery, that it may be to the praise and glory of God, that the neighbor be edified and derive benefit therefrom, that I may merit by it, and that my ministry may not become to me an occasion of damnation."

So far the translation. Sketching it is left to the ingenuity of the reader. It is worth the labor; for it is a classical exordium, complete in all the required mechanism. It should, however, be borne in mind, that it was gotten up for an audience very familiar with both the doctrinal and the devotional phases of Catholic thought, owing to the thoroughly Catholic atmosphere of their surroundings. One should not lose sight of the fact that the literature of different peoples varies much. Segneri was preaching to Italians who as a nation delight in the embellishments of rhetoric more than northern people.

**INVOCATION:** The concluding paragraph of the above translation from Segneri shows plainly what the Invocation is. It is a prayer for the grace to preach effectively, and to hear with the proper disposition the word of God. It lends itself to much pathos and to the awakening of the devotional spirit in the hearers. Mere acting does not meet requirements. To be what it ought to be, the Invocation should *proceed from a devotional spirit.*

**TEXT:** To begin a religious discourse with a passage from the Holy Scriptures, is laudable, though not obligatory. Such a quotation is known as the Text. Ordinarily it should be repeated once during the progress of the exordium, oftener if opportune. Hence its meaning should be akin to some member of the exordium, or to one or other of the Cardinal Factors of the discourse. It is much better to omit the Text than to select one which is not readily appropriate. It is wicked to distort the meaning of the Scriptures, to make it suit the purpose of the preacher.

**KINDS OF EXRODIA:** Text-books mention different kinds of exordia, such as the Easy or Simple, the Insinuating, the Solemn, the Passionate, and the Ex Abrupto. The difference among them is not of parts, but of the rhetorical management of the parts themselves, especially of the Fundamental.

It will be found to be nothing more than what the different rhetorical styles of diction call for, of course, with due regard to the material of the discourse in each case. Ven. Strambi enumerates other exordia, but it is again a difference due not to diversity of structure, but of topics, chiefly whence the Fundamental is taken; such as from circumstances, authority, examples, causes, effects, etc. The proper grasp of one's material and purpose in speaking, will determine almost instinctively this character of the exordium which is referred to by the expression, Kinds of Exordia.

**RULES:** In writing of the rules for the construction of exordia, Blair has this to say: "These (rules) are the more necessary, as this is the part of the discourse which requires no small care. It is always of importance to begin well; to make a favorable impression at first setting out; when the minds of the hearers are most disposed to receive impressions easily. I must add, too, a good introduction is often found to be difficult.

"The first rule is, that the introduction should be easy and natural. The subject must always suggest it. It must appear, as Cicero beautifully expressed it, 'Effloruisse penitus ex re quae tum agitur.' (To have sprung up, of its own accord, from the matter which is under consideration.)

"In the second place, in an introduction, correctness should be carefully studied in the expressions. This is requisite on account of the

situation of the hearers. They are then more disposed to criticize than at any other period; they are, as yet, unoccupied with the subject or arguments; their whole attention is wholly directed to the speaker's style and manner. Something must be done, therefore, to prepossess them in his favor; though for the same reason too much art must be avoided; for it will be more easily detected at that time than afterward; and will derogate from persuasion in all that follows; a correct plainness, and elegant simplicity, is the proper character of an introduction: "Ut videamur," says Quintillian, "accurate non calide dicere."

"In the third place, modesty is another character which it must carry. All appearances of modesty are favorable and prepossessing. If the orator set out with an air of arrogance and ostentation, the self-love and pride of hearers will be presently awakened, and will follow him with a very suspicious air throughout all his progress. His modesty should discover itself not only in the expressions at the beginning, but in his whole manner; in his looks, in his gestures, in the tone of his voice. Every auditory takes in good part those marks of respect and awe, which are paid to them by one who addresses them. Indeed the modesty of the introduction should not betray anything mean or abject. It is always of great use to the orator, that together with modesty and deference to his hearers, he should show a certain sense of dignity, arising from a persuasion

of the justice or importance of the subject on which he is to speak.

"The modesty of the introduction requires that it should promise not too much. 'Non fumum ex fulgore, sed ex fumo dare lucem.'"

"He does not lavish at a blaze his fire,
Sudden to glare, and then in smoke expire;
But rises from a cloud of smoke to light,
And pours his specious miracles to light."

*Horace, Ars Poetica,—Francis.*

"This certainly is the general rule, that an orator should not put forth all his strength at the beginning, but should rise and grow on us, as his discourse advances. There are cases, however, when it is allowable for him to set out from the first in a high and bold tone..... Bossuet, Flechier, and other celebrated French preachers, very often begin their discourses with labored and sublime introductions. They raise attention and throw a lustre on the subject; but let every speaker be much on his guard against striking a higher note at the beginning, than he is able to keep up in his progress.

"In the fourth place, an introduction should usually be carried on in a calm manner. This is seldom the place for vehemence and passion. Emotion must rise as the discourse advances. The minds of the hearers must be gradually prepared, before the speaker can venture on strong and passionate sentiments. The exceptions to this

rule are, when the subject is such, that the very mention of it naturally awakens some passionate emotion; or when the unexpected presence of some person or object, in a popular assembly inflames and makes him break forth with unusual warmth. Either of these will justify what is called the Exordium ex Abrupto. Thus the appearance of Cataline in the Senate, renders the vehement beginning of Cicero's first oration against him very natural and proper: 'Quousque tandem, Catalina, abutere patientia nostra?' And thus Bishop Atterbury, in preaching from the text; 'Blessed is he, whosoever shall not be offended in Me,' ventures on breaking forth with this bold exordium: 'And can any man be offended in Thee, Blessed Jesus?' which address to our Savior he continues for a page or two, until he enters on the division of his subject. But such introductions as these should be hazarded by the very few, as they promise so much vehemence and unction through the rest of the discourse, that it is very difficult to fulfil the expectation of the hearers. At the same time, though the introduction is not the place in which warm emotions are usually to be attempted; yet I must take notice, that it ought to prepare the way for such as are designed to be raised in the subsequent parts of the discourse. The orator should, in the beginning, turn the mind of his hearers towards those sentiments and feelings, which he seeks to awaken in the course of his speech. According, for instance, as it is compassion, or indignation,

or contempt, on which his discourse is to rest, he ought to sow the seeds of these in his introduction. He ought to begin with breathing that spirit which he means to inspire. Much of the orator's art and ability is shown, in thus striking properly at the commencement, the key-note, if we may so express it, of the rest of his oration.

"In the fifth place, it is a rule in introductions, not to anticipate any material part of the subject. When topics, or arguments, which are afterward to be enlarged upon, are hinted at, and, in part, brought forth in the introduction, they lose the grace of novelty upon their second appearance. The impression intended to be made by any capital thought is always made with the greatest advantage, when it is made entire, and in its proper place."

This rule should not be understood as enjoining the mystification of the audience, by a process of hiding from them the trend of the discourse which the exordium should introduce. The rule applies only to tentative treatment of salient parts of dominant thoughts which are to be discussed professedly later on. Such anticipations by tentative treatment, must result in jumbles; whilst the process of hiding and keeping the audience a-guessing, is bound to bring about misunderstanding between preacher and audience.

"In the last place, the introduction ought to be proportioned, both in length and in kind, to the discourse that is to follow: in length, as nothing can be more absurd than to erect a very

great portico before a small building; and in kind, as it is no less absurd to overcharge with superb ornaments, the portico of a plain dwelling house, or to make the entrance to a monument as gay as that to an arbor. Common sense directs, that every part of a discourse should be suited to the strain and spirit of the whole. These are the principal rules that relate to introductions. They are adapted, in a great measure, equally to discourses of all kinds." Lecture XXXI.

In regard to the length of the Exordium no very definite rule can be given. The needs of a clear presentation of the views which the preacher is developing must determine how long it shall take, provided proportion be kept in mind. Sometimes a very brief Exordium will answer amply; again it may be drawn out to considerable length. The exordium from Bossuet, given some pages ahead, belongs to the latter class. Allowing twelve words to the line in the original, 4416 words make up the entire discourse. On the same basis of counting, from the text to the first point, there are 960 words, only 144 short of one fourth of the length of the entire sermon. Hence good taste and correct judgment must determine what is proper. What should be kept in mind all the while, is to prepare the audience for the Cardinal Factors, and especially for the Theme.

In the fourth rule Blair mentions that the preacher should, in the introduction prepare his hearers for the sentiment which he aims to arouse. Not indeed that he gives forth a state-

ment to the effect that he intends to work on their feeling of disgust, contempt, etc. Nothing more absurd could be suggested. He is to do it by "breathing that spirit which he means to inspire." What is here said of the Sentiment, applies in like manner to the Moral. Ven. Strambi writes: "The producing of this fruit is the end of the sermon, and it ought generally to be briefly expressed in the exordium; it is called the *final proposition.*" (Moral) Page 21.

The preacher may find it serviceable for his purpose at times, to identify either the Fundamental, or the Redition, or the Exitus, with the Moral or Sentiment. A careful reading of the sketched exordia from Card. Newman given some pages back, will show what is meant.

**TITLE:** There is much in a name. Hence, is it worth the preacher's while to pick a good one for each sermon. It may be called the Title of the discourse. A speaking Title means a great deal. Some books have a reasoned or an analytical index. The advantage thereof is, that a thoughtful reading of it, will impart to the scholarly a fairly correct general knowledge of the book itself, to enable one to determine whether or not it be of the kind of books one is apt to be interested in. Such should be the Title of every discourse. It should suggest to the preacher what is its trend of thought. Cardinal Newman is often very happy in the choice of Titles for his sermons. A study

of them is bound to be helpful. But sensational Titles should be avoided. They are unworthy of the ministry.

So many pages have been devoted to the Exordium for two reasons. The first is to show the manner of beginning well, according to the practice of the masters, which is far from an easy task. The second reason is the fact that the progression of the Exordium keeps repeating itself throughout the discourse for every fresh line of thought; for the information, experience, and sentiments of the audience should be constantly utilized as the human foundation whereon the preacher builds. It is in this literary movement that the collateral knowledge of the preacher can be used to great advantage, not only in the Exordium, but throughout the discourse. The words of St. Ambrose are very apt: "Morale est omnibus, ut qui fidem exigunt, fidem adstruant." Lib. 2. in Luc. cap. 1. It is the process of furnishing the very human motives of credibility, showing that the view-points of the audience should lead to the acceptance of the preacher's message.

## CHAPTER VIII

### *The Body of the Discourse*

NAME: Ven. Strambi names the main part of discourses, the CONFIRMATION and REFUTATION. The designation given in the heading is preferred, because it is elastic enough to encompass all the Cardinal Factors and Operations. The first mentioned designation limits the work of this section too much to the Theme and Argumentation. It, therefore, savors too much of the class-room, and not enough of the pulpit. It can hardly be repeated too often, that the methods of the preacher should not be those of the professor of science. Sermons must be built on science. The doctrine they deal with, must be formulated as correctly as the findings of science, but the purpose is not information for its own sake; but information for the promotion of godliness of life. Hence, besides Confirmation and Refutation, there must be Moralization and Amplification. For such considerations, the name, Body of the Discourse, is preferred. It may have been suggested by the *in corpore* of the articles in the Summa of St. Thomas Aquin.

**PROGRESSION OF CARDINAL OPERATIONS:** Argumentation, Amplification, Moralization, and the best Christian Taste, should pervade every part of the discourse; but they are the very substance of the Body of the Discourse. It is important that the Theme and Argumentation stand forth conspicuously in religious addresses; but only as the intellectual groundwork for the other Cardinal Factors and Operations. Without Moralization, the discourse cannot be practical; for it fails to aim at making men better. Without Amplification, it cannot persuade; for it does not address itself to the heart, failing as it must, to depict the lovableness of the Moral, or the hatefulness of what the Moral rejects. Without good Christian Taste, the discourse must lack the stamp of Balanced Personality; for there will be failure to combine Argumentation, Amplification and Moralization, into the harmonious literary perspective of a balanced religious composition, suited to the capacity and needs of the audience, and effective in bringing souls closer to Christ Jesus.

**SUCCESSIVE:** There are two modes of working these Cardinal Operations in the Body of the Discourse. One is to handle them *successively;* the other is to work them *simultaneously.* The former proves, moralizes, and amplifies, treating each movement, not only as a distinct, but also as a separate entity. The latter proves, amplifies, moralizes,

at one and the same time so tastefully, that it is only with difficulty one can discern them one from the other, if at all. As instances of this simultaneous progression take the exordia from Bossuet and Segneri given in the preceding chapter. The blending of these different spiritual activities of the speaker, considering the character of the address, constitutes the perfect oratorical effort, whether it be in the pulpit or on the rostrum. The varying degrees of imperfect blending, or the entire absence of any blending at all, is a chief factor of unsatisfactory public speaking. Unfortunately this latter method of manipulation is more frequent; perhaps, because it requires so much less careful preparation. There is first, the cool, deliberate, and formal process of proof, such as might be expected from a professor. Then comes a considerable amount of voice, some dramatic action and forcible language, which are assumed to be Amplification. The climax is reached in a tearing, rasping, harsh, and, at times, vulgar manner of moralizing,—a process which shows very plainly, that the speaker is a great believer in the free use of the "big stick." This process is repeated once, twice, and more times, according to the number of dominant arguments which the preacher chooses to expound.

**THE SIMULTANEOUS** progression of these operations is artistic, and fixes the interested attention of the audience much more

easily. The routine of method which is bound to underlie a good discourse, is hidden from the hearers. The effect is cumulative in the sense, that the sermon as a unit is productive, and not simply parts here and there. Such preaching should bring forth good fruit, if the preacher be a man of God, and not merely a finished orator. The successive method of presentation is tolerable for the transition period between classroom formalism and the scholarly ease and elegance of mastery, even of incipient mastery, in religious oratory. Priests whom the Lord has sufficiently gifted, should not be satisfied with their training in sermonizing, until they are able to carry on fairly well the simultaneous progression of these operations. It is a difficult undertaking, and entails much and continuous labor; but the gain is worth it all, though the striving accomplish no more than shutting the avenues which lead to spiritual ruin. The priest who is animated by this ambition, is too preoccupied and entirely too busy for those forms of worldliness which are the snares in the path of the unfortunate.

Ven. Strambi, the same as other rhetoricians, inculcates the simultaneous progression of these operations. He gives it as his view that the confirmation "is the essential part of the discourse, in which the reasons are given which establish the truth of the proposition". (Theme.) Page 18. Farther on speaking of the "moving of the passions" (Amplification), he writes:

"There is one motion of the passions which pervades the entire discourse, there is another which is reserved till one has proved every point and argument. The most proper place for moving the passions is the peroration. Observe well that a preacher must not endeavor to excite the same feelings in the beginning as in the middle, nor there again as in the end; but until the preacher has gone a good way in his proofs and confutations, it will be sufficient if he keep up the attention of his auditory, treating them kindly, and exciting only sweet and tender feelings, which he insinuates, as it were, almost insensibly; or it will suffice to excite a little terror, if the subject be of this nature." Page 50. Still farther on, he inquires: "In what part of the sermon ought we to moralize?" His answer is: "Generally speaking after the proofs. We ought even to interweave both, when it is expedient; and it is always expedient, nay essentially so, when the *assumpta* or *probanda*" (Theme) "is taken from the morals of the people." Page 51.

The simultaneous progression of the Cardinal Factors and Operations may be likened unto the structure of the wonderful tapestries in the Loggia of the Vatican. The Argumentation is the warp which underlies and gives coherence to every part of the discourse, furnishing the purely intellectual groundwork. Like the woof crossing and recrossing the warp, the Moralization interweaves itself into the arguments through-

out, bringing out the standard of spiritual excellence which the preacher would have his hearers show forth in their conduct. The Amplification paints into the wording of the rhetorical warp and woof, pictures of objects apt to awaken the Sentiment which the preacher would arouse in favor of the Moral. It is a choosing of words and of figures, arranging them in such wise, that, besides proving and moralizing, they fall together forming a word-picture which exhibits in appropriate lines and colors the motives of sentiments. Good taste, Christian Taste, proportions all and adapts all to the needs of the audience, with due regard to the ability of the preacher. It directs the choice of words which are mirrors of his own thoughts and feelings. It stamps the entire production with the completeness of the Balanced Personality of the orator. The outcome is that the mass of material is worked into a word-picture of perfect literary perspective, in which all the actors, Cardinal Factors and Cardinal Operations, are so duly placed and subordinated, that, considering the needs of the audience and the character of the discourse, there is just enough of Argumentation to convince the hearers that the Moral is perfectly rational,—just enough of Moralization to make plain what Christians are called upon to do or to leave undone,—just enough of Amplification to exhibit to the hearers the lovableness of the Moral, in order to persuade

them to conform their life to the doctrine, precept, and example of the Lord Jesus.

The production of discourses which are in every way masterpieces of this simultaneous progression of the Cardinal Factors and Operations, is the privilege of the very few gifted ones, who enjoy the royalty of genius. Not all the discourses, however elaborate, of even the master-orators, are faultless; for few men realize ideals, and no man attains them always. Notwithstanding this failure, ideals must be kept before the mind, in order to goad on capable ones towards always more perfect accomplishment. Ordinarily gifted priests who are studious, jealous of time, and zealous for souls, may reasonably expect to reach degrees of excellence in the art, which will very much enhance their preaching, and make their discourses spiritually fruitful.

**THE LORD'S SERMONS:** A greatest pity is that we have not a complete report of any one of our Blessed Lord's preachments. But fragmentary as these reports are, some of them are complete enough to give us a glimpse of His delightful way of blending the Cardinal Operations. Take His discourse against worldly solicitude, and sketch it. Then with the sketch well fixed in mind, read over the incidents and His words as given in the Gospel of St. Luke, fancying self as one of the audience, listening to the modest, gentle, and insinuating

grace of the Savior, as He addressed the multitude. The effect throughout will be at one and the same time, conviction, trust, and yearning to do His bidding.—Assume the following to be the skeleton:

Moral: "Seek ye first the kingdom of God, and His justice; and all these things shall be added unto you."

Sentiment: Filial trust in God: "For your Father knoweth that you have need of all these things."

Theme: God's tenderest and most careful providence is for His elect. "Are you not of much more value than they?"

Topics: Earthly goods are not enduring.—Conflicting solicitudes.—God's care for even the least of His creatures, illustrated from nature.—The folly of undue solicitude.

"And one of the multitude said to Him: Master, speak to my brother that he divide the inheritance with me."—This may be regarded as the Fundamental in action, furnishing the condition of life against which our Lord was about to preach, and on which He had touched only a little while before, but very indirectly.

"But He said to him: Man, who hath appointed Me judge, or divider, over you?"—It does not require very much ingenuity to discover in these

words and the incident of which they are the embodiment, a very serviceable Redition.

"And He said to them: Take heed, and beware of all covetousness."—Is there not the suggestion of the movement of the Exitus, in His turning to the multitude away from him who provoked the discourse. The words which accompany the action, give the Moral in a different form. Then follow the arguments in support of the Theme. The first argument is from contraries.

"And He spoke a similitude to them saying: The land of a certain rich man brought forth plenty of fruits. And he thought within himself, saying: What shall I do, because I have no room where to bestow my fruits? And he said: This will I do: I will pull down my barns, and I will build greater; and into them I will gather all things that are grown to me, and my goods. And I will say to my soul: Soul, thou hast much goods laid up for many years, take thy rest; eat, drink, make good cheer. But God said to him: Thou fool, this night do they require thy soul of thee; and whose shall these things be which thou hast provided? So is he that layeth up treasure for himself, and is not rich towards God. And He said to His disciples: Therefore I say to you, be not solicitous for your life, what you shall eat; nor for your body, what you shall put on. The life is more than the meat, and the body is more than the raiment."

The second argument is from the lesser to the greater.—"Consider the ravens, for they sow not, neither do they reap, neither have they store house nor barn, and God feedeth them. How much are you more valuable than they? And which of you, by taking thought, can add to his stature one cubit? If then you be not able to do so much as the least thing, why are you solicitous for the rest? Consider the lilies, how they grow: they labor not, neither do they spin. But I say to you, not even Solomon in all his glory was clothed like one of these. Now if God clothe in this manner the grass that is today in the field, and tomorrow is cast into the oven; how much more you, O ye of little faith?"

In this and the following paragraphs, the Moral is elaborated more emphatically: "And seek not what you shall eat, or what you shall drink: and be not lifted up on high. For all these things do the nations of the world seek. But your Father knoweth that you have need of these things. But seek ye first the kingdom of God and His justice, and all these things shall be added unto you."

"Fear not, little flock, for it hath pleased your Father to give you a kingdom. Sell what you possess and give alms. Make to yourself bags which grow not old, a treasure in heaven which faileth not; where no thief approacheth, nor moth corrupteth. For where your treasure is, there will your hearts be also. Let your loins be girt, and lamps burning in your hands. And

you yourselves like to men who wait for their lord, when he shall return from the wedding; that when he cometh and knocketh, they may open to him immediately. Blessed are those servants, whom the Lord when He cometh, shall find watching. Amen I say to you, that He will gird Himself, and make them sit down to meat, and passing will minister unto them. And if He shall come in the second watch, or come in the third watch, and find them so, blessed are those servants. But this know ye that if the householder did know at what hour the thief would come, he would surely watch, and would not suffer his house to be broken open. Be you then also ready; for at what hour you think not, the Son of Man will come."

At this point, St. Peter injects into the discourse a dissonant element. The Lord answers him in the same strain, measuring responsibility for compliance with His doctrine by the knowledge and understanding thereof. In answering him, our Blessed Lord gives the range of application of the Moral to persons. "And Peter said to Him: Lord, dost Thou speak this parable to us, or likewise to all? And the Lord said: Who (thinkest thou) is the faithful and wise steward, whom the lord setteth over his family, to give them their measure of wheat in due season? Blessed is that servant, whom when his lord shall come, he shall find so doing. Verily I say to you, he will set him over all that he possesseth. But if that servant shall say in his heart: My

lord is long a-coming; and shall begin to strike the menservants and the maidservants, and to eat and to drink and to be drunk: the Lord of that servant will come in the day that he hopeth not, and at the hour that he knoweth not, and shall separate him, and shall appoint his portion with the unbelievers. And that servant who knew the will of his lord, and prepared not himself, and did not according to his will, shall be beaten with many stripes. But he that knew not, and did things worthy of stripes, shall be beaten with few stripes. And unto whomsoever much is given of him much shall be required: and to whom they have committed much, of him they will demand the more." Luke, XII. 13-48.

Another beautiful illustration of the theory of the simultaneous progression of the Cardinal Operations in religious discourses, is furnished by our Divine Savior's refutation of the objection made against His conduct in these words: "This man receiveth sinners and eateth with them."— An outline giving the Cardinal Factors will be submitted first, then the full text will be given;

Title: *The Lord's Seeking Sinners.*

Moral: Be mercifully helpful to the fallen.

Sentiment: Helpful pity.

Theme: Even sinners belong to God. They are the prodigal children for whose return He longs.

Topics: The lost groat.—The lost sheep.—The Prodigal's wandering, and subsequent reception. Human harshness and divine tenderness contrasted in the conduct of the father and of the elder brother of the Prodigal.

Taste: Delicacy throughout.—The popularity of the material; for in the audience there were shepherds, scribes, pharisees, money-changers, and women of course.—The very tangible form of expression for the line of argument which is itself quite concrete.

"Now the publicans and sinners drew near unto Him to hear Him. And the pharisees and the scribes murmured, saying: This man receiveth sinners, and eateth with them. And He spoke to them this parable, saying:"—There should not be any very great difficulty about picking out the progression of the Exordium in these several statements. They exhibit the Fundamental, Redition, and Exitus in action. The Cardinal Factors are not stated; but they lie on the surface so patently, that it is graceful to pass over the explicit mention of them.—The Lord's sermon proceeds:

"What man of you hath an hundred sheep; and if he shall lose one of them, doth he not leave the ninety-nine in the desert, and go after that which was lost, until he find it? And when he hath found it, lay it upon his shoulders, rejoic-

ing: and coming home, call together his friends and neighbors, saying to them: Rejoice with me, because I have found my sheep that was lost? I say to you, that even so there shall be joy in heaven upon one sinner that doth penance, more than upon ninety-nine who need not penance."

"Or what woman having ten groats; if she lose one groat, doth not light a candle, and sweep the house, and seek diligently until she find it? And when she hath found it, call together her friends and neighbors, saying: Rejoice with me, because I found the groat which I had lost. So I say to you, there shall be joy before the angels of God upon one sinner doing penance." Consideration for women in the audience may have suggested this particular argument. The ten groats very likely have reference to some feminine adornment, such as a necklace of ten members.

"And He said: A certain man had two sons. And the younger of them said to his father: Father, give me the portion of substance that falleth to me. And he divided unto them his substance. And not many days after, the younger son, gathering all together, went abroad into a far country: and there wasted his substance, living riotously. And after he had spent all, there came a mighty famine in that country; and he began to be in want. And he went out and cleaved to one of the citizens of that country. And he sent him into his farm to feed swine. And he fain would

have filled his belly with the husks the swine did eat; and no man gave unto him.

"And returning to himself, he said: How many hired servants in my father's house abound with bread, and I here perish with hunger! I will arise, and I will go to my father, and say to him: Father, I have sinned against heaven, and before thee: I am not worthy to be called thy son: Make me as one of thy hired servants. And rising up he came to his father.

"And when he was yet a great way off, his father saw him, and was moved with compassion, and running to him fell upon his neck, and kissed him. And the son said to him: Father, I have sinned against heaven and before thee, I am not worthy to be called thy son."—He does not complete his little prepared speech. Is it that the father did not give him time?—The omission is one of the beauties of the argument, so sublime, yet so simple and childlike!—"And the father said to his servants: Bring forth quickly the first robe, and put it on him, and put a ring on his hand, and shoes on his feet; and bring hither the fatted calf, and kill it, and let us eat and make merry: Because this my son was dead, and is come to life again: was lost, and is found. And they began to be merry."

"Now his elder son was in the field, and when he came and drew nigh to his house, he heard music and dancing. And he called one of the servants, and asked what these things meant. And he said to him: Thy brother is come, and

thy father hath killed the fatted calf, because he hath received him safe. And he was angry, and would not go in. His father therefore coming out began to entreat him. And he answering, said to his father: Behold for so many years do I serve thee, and have never transgressed thy commandment, and yet thou hast never given me a kid to make merry with my friends: but as soon as this son is come, who hath devoured his substance with harlots, thou hath killed for him the fatted calf. But he said to him: Son, thou art always with me, and all I have is thine. But it was fit that we should make merry and be glad, for this thy brother was dead, and is come to life again; he was lost, and is found." Luke, XV.

How rich in detail, yet how simple in its accommodation even to the understanding of children! There is reasoning, moralizing, and pleading; but they interweave so intimately, that only considerable ingenuity can unravel them in such wise as to point out what is Argumentation, what Moralization, and what Amplification. The result is an exquisite word-painting which reveals God as the indulgent Father who does not abandon sinners, but welcomes them, yet without forcing them to accept His forgiveness. Other selections from the Savior's discourses recorded in the Gospel, having the same characteristics, might easily be made.

**STYLE OF ARGUMENT:** The art of working the simultaneous progression of the Cardinal Operations not only can be taught; but the doing so is the aim of the many very excellent works on rhetoric and sacred eloquence. It should, however, always be borne in mind that the rules which govern it, are not rigid as those which govern the science and art of logic, because so very much allowance must be made for the personal element in discourses, due to the fact that they are products of literature, and are not scientific treatises.

As the purpose of these pages is to discuss chiefly the mechanism of discourses, the art of the simultaneous progression of the Cardinal Operations will be chiefly considered in only one of its many forms. This form is the style of argument which goes by the name of COLLECTION,—neither a pleasing nor specific name, but it is only a name.

The Theme and Argumentation are the warp of the literary tapestry, which every discourse ought to be. Taken by themselves they are instructive and may be useful, like the warp and things scientific generally; but they are not necessarily attractive and pleasing, because there is so very little for the imagination and feelings to feed on. Arguments must be made both to convince and to please. Ven. Strambi points out how the pleasing, attractive, and persuasive features may be worked into the argument, "by doing five things with each proposition, that is to say:

1. We lay down the proposition which proves the major premise;
2. We annex the reason or reasons, according as it may require them;
3. Every reason is confirmed by one or more authorities, or by a reason usually selected from some circumstance which has not yet been mentioned;
4. Then we proceed to polish it off, which is done by adorning it with some simile, example, fact of Scripture, or something of the kind which has immediate reference to the proof;
5. Lastly we give the conclusion, which is the major of the syllogism, as necessity requires or convenience dictates;

Then all ends with the principal conclusion, which is the *assumed proposition* (Theme) or even the *final* (Moral) if we choose,—which two propositions ought to make their appearance, in various shapes and forms, frequently during the course of the sermon, and especially at the winding up; above all, if they cannot be clearly deduced or fully proved without the aid of the whole machinery of the arguments of the confirmation. This method of proof is called Collection, and is considered the best." Page 19. The names for the progressive steps of the argument are:

1. Proposition;
2. Proof;
3. Confirmation;
4. Embellishments, or adornments;
5. Complexion.

Would not picturing in this connection be more appropriate and expressive than embellishments or adornments? The liberty will be taken to make the substitution in these pages.

As an illustration of this mode of argument take the following, which is a generous rendition from Du Cygne, S. J. 'Young people should keep far away from association with those whose principles, motives, and conduct are evil, (Proposition); Because the limitations imposed upon them by their very youth are such, that these associations easily and quickly prove ruinous, (Proof), for the young are ignorant of very many things of the utmost practical importance to them; and they are wanting in the mature prudence so indispensable a guide in the midst of so many dangers; all of which is aggravated by passions violent in the freshness of their first awakening; and their will is weak, not having developed the grit of moral strength by the frequent practice of genuinely virtuous deeds, (Confirmation); I opine no whirlpool has engulfed so many, no submerged reefs have shipwrecked such multitudes, as is the number of youths who have been shamefully and irretrievably ruined by companionship with the morally corrupt, (Pictur-

ing) ;—Therefore, young people should keep far away from social contact with those whose principles, motives, and conduct, are evil, (Complexion).'—Any one who has read classical discourses, will easily infer, that the above argument is, as it were, only the outline of the handling of the trend of thought which it exhibits. But in its condensed form it serves better the purposes of an illustration. Each one of these progressive steps will be taken up separately.

The reader should not lose sight of the fact that only literary phases of discourses are being considered, and not the doctrinal import of their material. Hence the above outlining of a rhetorical argument should not be understood as a grammarian or logician would interpret it. It should not, therefore, be understood from the wording of the above extract from Ven. Strambi, that a formal syllogism is required for the needs of the form of argument which is called Collection. What is required of the preacher is that every argument be so constructed, that it be both logically conclusive and sound in doctrine. Whether the main argument be an enthymeme, epichereme, dilemma, polysyllogism, sorites, etc., matters very little. What is meant, is, that every premise which calls for it, may be proved by the process of Collection. This, however, is not rhetorically imperative in the sense, that this process must be used at all times, and by every one who would preach well. There is not any prohibitive reason preventing any and every public speaker

from contriving a sequence of confirmatory thinking suited to his individual mentality. What is imperative, is, that the process be conclusive. When conclusive, it will always be found to be reducible to a syllogism, whether its form be in Barbara, Celarent, Baralipton, Frisesomorum, etc.

**PROPOSITION:** In accordance with the above, the word proposition should not be understood either logically or grammatically, but rhetorically. It stands for the statement of a more or less complete line of thought. Whether this thought can be reduced to the shape of a simple, complex or compound grammatical proposition, or whether it require a number of these, is not of any material consequence. In place of a grammatical proposition, it may take the shape of any one of the many elaborate rhetorical figures, such as the simile, story, parable, or of a scriptural incident. It may be expressed pointedly, and it may be left to be inferred. Both methods of enunciation were employed by our Divine Savior in the excerpts given on pages 120-129. His enemies objected to Him that He associated with publicans and sinners. The Lord's line of thought in answering them is to the effect; Such association is justifiable, when the purpose thereof is to gain them; for they too belong to My Father. Nowhere is it or its equivalent definitely enunciated; but it is of the very substance of all the discourse. If men will seek a valued treasure

that is lost, how much more should one not expect Him, the Savior, to be concerned about the loss of a child of God through sin? But could the Lord's meaning be more unmistakable? It is this rhetorical mode of putting forth propositions which lends itself to the word-picturing so necessary to persuasion. It resolves itself into the judicious use of figurative language. These two expressions, word-picturing and figurative language, are mutually suggestive of one another. One involves the other.

PROOF: Ven. Strambi wisely remarks, that reasons should ge given in confirmation of the Proposition, only when they are needed. Why go about proving elaborately what only calls for clear statement? Why prove what the audience accepts as fully as the speaker does? The attempt to prove certainties is more apt to beget suspicion than greater conviction. It is literarily abominable to quote an authority for what is as palpable to the least gifted of men as it was to Solomon. Two main causes why formal sermons are at times so tiresome, are first, proving what needs no proof; second, overloading one's diction with figures, especially of the verbal kind. As a result of the former, so much time is taken away from the more beneficial occupation of explanations which lead to enlightenment. The result of the latter is literary nausea.

It is not, however, necessary that the proof be manifold. In the illustration from Du Cygne,

given on page 132 only one consideration is adduced. It is: "Because the limitations imposed upon them by their very youth are such, that these associations easily and quickly prove ruinous." The additional views brought out in the Confirmation round off the Proof sufficiently. Of course, in preaching it would not do, to state the Proof so briefly. The audience must be prepared for it; and when prepared, it must be impressed on them. The citation from Blair given on page 72, applies very appositely here. It will not be very far from the correct understanding of the matter to say, that every one of these phases of the Collection may be introduced by a progression like unto that of the Exordium. In the above example from Du Cygne, the Fundamental might be a calling attention in a very general way to the differences between youthful and mature age. Then treat the Proof as a quasi Redition. The Confirmation would be somewhat like the Exitus. Picturing might be said to correspond to the Invocation; and the Complexion to the enunciation of the Theme and Moral when these may be judged serviceable. Getting intellectually closer to the view suggested in these latter statements may go far towards simplifying the complications involved in the machinery of discourse.

**CONFIRMATION:** As the Proposition aims to substantiate the premise of a main argument, and the Proof is for bolstering the Proposition, so the Confirmation is for rein-

forcing the Proof. Surely enough of appeal to the intelligence. Ven. Strambi directs attention to a peculiarity of this last movement. The first and second proceed more by way of inference and a priori; this last leans towards induction. "Every Proof is confirmed...., or by a reason usually selected from some circumstance which has not yet been mentioned." Hence, the Confirmation should deal more with incidents or examples than with theory, leaving the latter to the Proposition and Proof. It is a very pleasing mode of progression and a fit preparation for the Picturing which should reach its climax in the next movement. It is very difficult to picture abstractions, such as theories are bound to be; but comparatively easy to describe what falls within the sphere of circumstantial evidence.

Incidents of current history recorded in the daily press, are very serviceable, particularly in the Confirmation. Where newspapers shape the views of the general public as much as they do in the United States, this is a very desirable way of working this phase of the argument. Any preacher who has made much trial of it, cannot have failed to notice the stimulating effect of it on an audience inclined to be listless. How much more effective is it not bound to be, when the discourse has held the interest of the hearers. Much tact is needed in availing oneself of this kind of material; for there is much in the press utterly unsuited for the sanctuary.

The sayings of men of note can be introduced with good effect at this stage of the argument. In the midst of a predominantly unbelieving population like ours, the sayings of unbelievers and even of atheists, when apposite, can be used to great advantage. Our Lord used the admissions of His enemies to establish His preachments. But it is evident that reverence for the word of God must govern the resort to this line of argument, lest the faithful be shocked by the mere mention in the house of God, of the names of blasphemers. But the in every way much better plan is the one so strongly inculcated on priests in instructions emanating from the Holy See, and which is so very much used in documents published by the Popes. It is the use of the authority of the Fathers, Saints and Doctors of the Church. Surely their word will always go much farther with loyal Catholics than the sayings of other great men, living or dead. But the introduction of authorities of whatever kind must be governed by judicious good sense. Too much of it is bound to be wearisome. It will always be wiser to omit the use thereof than to introduce what is not apposite.

**PICTURING:** This is distinctively the place for Amplification in the management of rhetorical reasoning. Preachers who are governed by the example of the Savior, will indulge a great deal in word-painting in the very argumentative portions of the discourse,

doing more and more of it as the argument advances, until the climax is reached in this fourth stage of the process of COLLECTION, or its correspondent in other forms of rhetorical reasoning. It is the distinctive place for the more abundant use of figurative language; not, however, the threadbare verbal and traditional Commencement day declamations, or Fourth of July spread-eagle verbosity varieties. It is the figures of thought and of sentiment which should be called into play; for these chiefly can do service as mirrors of the mind and heart of one who has something to say, and knows how to say it.

The preacher who would be successful in managing this part of the COLLECTION should often consult and re-read authors of the type of Blair. It is wiser to master one of these than to spread oneself out in the study of many. Wherever there is anything like agreement about theories, authors repeat the same thoughts and discuss the same rules. The differences between them are chiefly a matter of method. They exhibit the same theory; but the manner of doing it is different. Why waste time over the literary mannerisms of authors, when what they are agreed upon, is what the student is after. When pastime more than utility is the object of reading, literary mannerisms must be considered; for they very often furnish the distinctive pleasure in reading. It is not so much what is said, but how it is said, that attracts and pleases in literary dilettantism. It is the "il

dolce far niente" of literature. The words of Robert Herrick (Dallas Morning News, June 15, 1914) are very apposite:...."Very little thinking of any sort is strictly *original;* the emphasis alone is personal—the places where you dot the i's and cross the t's, the shades of importance that you give here or there."

Owing to the intimate and constant interweaving of the Cardinal Operations in our Blessed Savior's preaching, it is hardly possible to separate definitely the Picturing from the other phases. However, the following items in the discourse against worldly solicitude, belong to it. "Consider the ravens, for they sow not, neither do they reap, neither have they storehouse nor barn, and God feedeth them. How much more are you more valuable than they?....Consider the lilies, how they grow; they labor not, neither do they spin. But I say to you, not even Solomon in all his glory was clothed like one of these. Now if God clothe in this manner the grass that is today in the field, and tomorrow is cast into the oven; how much more you, O ye of little faith?.. ....Make to yourselves bags which grow not old, a treasure in heaven which faileth not: where no thief approacheth, nor moth corrupteth. For where your treasure is, there will your heart be." —Throughout the sermon on "The Lord's Seeking Sinners," the Picturing so overshadows the proposition, proof, confirmation, and complexion, that they must be inferred. The same is true of much of His other preaching. A most helpful

method for arriving at a more thorough understanding of such persuasive preaching, is to combine the words and conduct of the different actors in the gospel incident into a literary whole, even sketching it all into a more or less complete outline of a sermon, according to the data which are furnished. Then extract whatever is plainly reasoning, even reducing it to syllogistic form of some kind. Next put aside what belongs openly to the moralizing. Whatever shall remain will be found to belong to the Picturing of Amplification. Following the recognized Catholic rules of Scripture study, will be a sufficient guard against the dangerous performance of reading one's own unwarranted meaning into God's revelation.

If mere reasoning should be expressed in the attractive garb of rhetorical diction, how much more necessary is it not, when actually engaged in the Picturing of the Amplification. Ven. Strambi points out the most effective methods of doing this when he writes: 'adorning may be done by similes, examples, and Scripture incidents.' The Lord's frequent recourse to these means, should appeal particularly to His representatives in the ministry of the word. Incidents of despondency, despair, fear, anger, envy, jealousy, sadness, disappointment, failure, malevolence, hatred, cruelty, sense of guilt, repentance, cheer, courage, joy, cordiality, generosity, friendship, loyalty, love, self-sacrifice, accountability, religion, worship, strivings for Christlike-

ness, etc. etc., should be judiciously introduced according to the needs of the subject of each sermon. Throughout it is the pathos involved in the incidents which should be delineated in concrete fashion. But too much care can hardly be taken to guard, both against the effeminacy of maudlin sentimentalism and against the long-drawn-out descriptions of insignificant detail wherein womanish writers of romance indulge.

**COMPLEXION:** "Lastly, we give the conclusion, which is the major of the syllogism, as necessity requires or convenience dictates." Two items are worth noting in these words. The Proposition and Complexion are identical, the only difference between them being one of name due to position. The former appears in the beginning of the argument, and the latter at its close. The other item is very important; for it reminds the preacher that taste and much tact must determine whether or not it is desirable to repeat or omit the Complexion, whether or not it should be repeated in the precise form of words which was used in the Proposition, or whether varying it will prove more effective. Ordinarily its repetition in some form will be found desirable; because it should furnish the transition stage from a detail line of thought to one or other Cardinal Factor, either to the Theme, or to the Moral; and through the one chosen to the other, in whatever sequence will meet the needs of the preacher's plan better.

There is no occasion for leading up to the Sentiment, because the Picturing was occupied therewith, and the progression is, therefore, from it to the Moral or to the Theme.

**MORAL AND THEME:** "Then all ends with the principal conclusion, which is the *assumed proposition* (Theme), or even the *final* (Moral) if you choose —which two propositions ought to make their appearance, in various shapes and forms frequently during the course of the sermon, and especially at the winding up, above all, if they cannot be clearly deduced or fully proved without the aid of the whole machinery of the arguments of the confirmation." The words "which two propositions ought to make their appearance, in various shapes and forms, frequently during the course of the sermon," are deserving of most special attention. The preacher should not let his audience forget either the Theme, or Moral; but at the same time, he should not disgust his hearers by the repetition of the same formulary. It has happened in regard to speakers who neglected this last caution, that hearers were more intent on counting how many times certain expressions were used than to what was being said. Poverty of spirit should not be made to mean poverty of thought or of expression in the pulpit.

This last phase of the argument does not belong to the reasoning called COLLECTION. Ven.

Strambi dwells on it, because the structure of discourses calls for it. Every argument used by the preacher must be brought back to the Theme, and through the Theme to the Moral, or reversely. Sometimes the connection between the subsiduary arguments and the Cardinal Factors is so palpable, that to work it formally would be a waste of vital energy for both preacher and people. It adds immensely to the appositeness of arguments, when this connection is so patent, that it is constantly before the audience, without the need of bringing it out explicitly. This is one of the exquisite beauties of the preaching recorded in the Gospels. When this relation between them is not so apparent, then the preacher must resort to the separate argumentative movement which is being considered. There is not any opposition between Ven. Strambi and Du Cygne in the treatment of the argument. The latter treats of Collection as an argument simply; the former treats of it as a member of discourses. Their viewpoint is different; hence the difference of literary perspective.

**NUMBER OF ARGUMENTS:** The foregoing commentary on the argument called COLLECTION may be helpful to a better understanding how to effect the simultaneous progression of the Cardinal Operations. There is hardly any occasion for remarking, that the working it out in discourses will be more elaborate, and, consequently more lengthy than

in the illustration given on page 132. An enthymeme would call for at least two such progressions. A full syllogism might necessitate three. A polysyllogism could lead up to five. The sorites to more. These again would be multiplied by the number of main arguments which the preacher might see fit to use.—Evidently there is no occasion for wordiness.—Hence, the very natural question, how many main arguments should there be to a well-rounded off discourse? There is only one answer. It is, that it must all be left to the taste, tact and good sense of the preacher's Balanced Personality in constructing literary perspectives of the subject of each sermon. However, considering the very limited amount of time allowed for religious discourses,—one hour being considered long,—the fewer the main arguments, the better will it be. If one main argument can be found suitable to the well proportioned presentation of a given Theme, it would be an error to introduce two. The reason for it is evident; for an exhaustive treatment of one line of thought, will be found more satisfactory and more productive of good than an incomplete presentation of two or three. To develop fully for the needs of the average audience, thirty minutes could be used up very profitably in the presentation of the above referred to illustration from Du Cygne.

Of course this is theoretic. It may be found in practice more serviceable to make use of two or three, and even four main arguments;

in order to reach more surely the different mentalities of the many who compose the audience. A continued train of thought is more suitable to audiences of more than ordinary culture, because they are accustomed to occupy themselves with the things of the mind. Two, three, and four main arguments are more adapted to popular audiences. An additional consideration in favor of the latter course, is, that the discourse will not be lost on those who for any cause may have yielded to mental wandering. When they return, they will be able more easily to fall in with the line of thought of the preacher, when he shall begin a fresh argument.

**KIND OF ARGUMENTS:** Sufficient has been written to make it plain, that the arguments used must be of the popular kind. This should not be understood to mean vulgar, or secular, or silly trends of thought. Reference to the discussion of the Fundamental Proposition of the Exordium, will bring out what is meant, without the need of repeating it here. The preacher who would produce results, must utilize the knowledge and experiences of his audience. These he uses as steps to the communication he would impart. As the knowledge and experience of children is different from that of adults, what is suitable to the latter would be entirely meaningless to the former. The mental horizons of working people, of business men, of physicians, of lawyers, of students, of

devout souls in the world, of religious—both men and women,—and of priests, vary much. Hence in every argument there must be an element which corresponds to the theory of the Fundamental Proposition. In every case this element should fit in with the spiritual horizon of each distinctive audience. Familiarity with the literature adapted to these several classes, will guide thoughtful preachers into the selection of the right kind of argument. That mysterious something which goes by the name of experience in the ministry will impart the oratorical savoir faire which cannot be taught by books. It is sometimes spoken of as *the getting into touch with one's audience.* What a gift this is!

**SEQUENCE OF ARGUMENTS:** Very much akin to the foregoing is the question about the order or sequence of arguments. No unbendable rule can be given. Ven. Strambi writes: "We must endeavor, as much as possible, that the second argument be stronger than the first, and the third than the second, in order that the sermon may continually increase in strength and conviction; but if this be not convenient, we must try at all events to put in the first and last place those arguments which are likely to make the greatest impression," (page 33) always considering the character of the audience, and not what is more agreeable to the preacher; for he preaches for the benefit of the hearers, and not for his own delectation, except in so far as merit

is concerned. What would be an ideal arrangement for an audience scholarly in both secular and religious knowledge, such as a gathering of Sisters, Brothers, or Priests, might be a failure in addressing an audience scholarly only in secular knowledge. The public speaker, therefore, must be governed much more by the popular value of arguments than by their scientific importance. But assuming all to be at its best, the following sequence may be suggested: 1st, a scientific argument, taking science in its widest acceptance; 2nd, an argument from history, past or current; 3rd, the authority of the learned, that of saints and of the Fathers of the Church preferred; 4th, arguments based on the official action of the Holy See; 5th, the judicious use of the Sacred Scriptures. The material for these classes of arguments should be taken from those topics which are more congenial to the mentality of the preacher; for it is in the manipulation of these alone, that he can expect to be at his best. The topics, or general sources of information, are minutely discussed in treatises on logic and rhetoric.*

* "Principles of Eloquence," by Nikolaus Schleiniger, S. J., edited by Joseph Skellon, and published by Keegan Paul, Trench, Truebner & Co., London, 1909, goes into much detail in explaining topics. It also deals with the Sentiments from the orator's point of view. It is worth careful reading.

**REFUTATION:** Not unfrequently the preacher may find it necessary, or simply very useful, to explain away actual or assumed difficulties on the part of the audience against any phase of the preachment in which he is engaged. The doing so goes by the name of Refutation. At times it may be resorted to as a very agreeable way of indirect argument. See Exordium from Bossuet, page 93.

Ven. Strambi's treatment is sufficiently thorough and at the same time moderate. He writes: "What is the refutation? It is that part of the sermon in which the objections of the adversaries (if there be any) are answered.—Where is it placed? If the drift of the objection is against the subject as a whole, it may be placed either before or after the proofs, the preacher being governed by what he judges more suitable.* But if they be against some particular proof or moral, he will answer them where they naturally occur.—What are the rules for answering objections? If the objections are trifling, they may be answered in a few words; if they be important, or of much weight, they should be refuted with arguments, authorities, and reasons....In answering, either show the utter falsity of the objection, or the fallacy of the principles on which it is grounded, or expose the badly drawn consequences. When it can be done truthfully the adver-

* In the excerpt from Bossuet's sermon for All Saints' Day given on page 93, the Refutation is gracefully placed in the beginning.

sary's statements should be made to contradict each other. Concede what is objected, if it be in no wise contrary to the conclusions of the sermon. And when we can do nothing more, let us show our opinion to be at least as good, if not better than the objector's. Sometimes both the adversary and his objections may be turned into ridicule; but this should never be done by the sacred orator, except with moderation and a great deal of judgment. . . . What is the order to be observed in refuting? Ordinarily objections should be answered in the same order in which the adversary might advance them. The preacher, however, can alter this order, when doing so will lead to better results, or the character of the objections suggests it. As, sometimes, several answers may be given to one objection, so in like manner several objections may be refuted by a single answer." Page 54—56.—In view of the fact that ridiculing an adversary savors so very much of the methods of political campaign orators, it will be much better never to resort to it. There is this added consideration: what appears extremely absurd to the preacher, may be a real stumbling block to the objector. Ridicule may silence; but it does not enlighten. To turn the laugh on an opponent embitters much more than it persuades. This should be constantly borne in mind by priests, when they discuss the difficulties of non-Catholics.

It may appear entirely unnecessary to dwell on the advisability of not bringing forward objec-

tions, unless a satisfactory answer thereto can be given by the preacher. It is not enough that the objection be known to be false, the public speaker who brings it up of his own choice, should be able to show clearly that it is false. So in like manner is it patent as the noon day sun, that honesty and full truthfulness should characterize the answer given. When the Catholic faith is involved, any other course would be very blameworthy; for we have nothing to hide. It is true that there are not a few things about individual Catholics which it would be well to keep hidden, because publishing them serves no other purpose than that of pruriency; but if their transgression has found them out, there is no reason why preachers of the Gospel should behave as if they looked upon it as an evidence against the Church. Did not the Lord declare: "Woe to the world because of scandals, for it must needs be that scandals come; but nevertheless woe to that man by whom the scandal cometh." Math. XVIII., 7. Individual Catholics and even whole nations are members of the Church; but they are not the Church. They may go wrong again, as they have in the past, without their prevarication proving aught against the Church as a divine institution. When objections of this kind are advanced against us, they should be acknowledged to the full extent that history bears them out. It is said that when the Vatican Libraries were thrown open to the researches of scholars, Pastor, a writer of a history of the

Popes, asked Leo XIII., what should be done with the documentary evidence unfavorable to individual Catholics, even to individual Popes. The Pope is reported to have answered: 'It is better that friends should publish it than that it should be made known by our enemies.'

## CHAPTER IX

### *The Peroration*

As it is very necessary to prepare the audience for the Body of the Discourse by the Exordium, so will it be most acceptable to the hearers to draw for them a very compact but forceful review of the entire discourse. This last process is known as the PERORATION. The very name is suggestive of what it is.—A running through the phases of the sermon.—It is a fervent summary of the dominant thoughts, feelings, and illustrations of conduct, which pervade the address.—It is a staccato review of the progression of the Cardinal Operations, combined with an added element for each, involving the apex of climax.

**FUNCTIONS:** The parts, members, perhaps better, *functions,* of the Peroration are three; the Epilogue, the Application, the Appeal. They correspond: the first, to the Theme and Argumentation; the second, to the Moral and Moralization; and the third, to the Sentiment and Amplification. It will be noticed that there is not a definite correspondent for Balanced Personality and Taste, the fourth Car-

dinal Factor and Operation. The reader who has mastered what they are, will readily understand why this is so. Whilst theoretically these are both distinct and separable from the others, in concrete practice they are not separable. From the Text to the Blessing, they are in control, giving character to every phase of discourses which are at all worth while.

EPILOGUE: Prior to the last forceful affirmation of the Theme, the speaker gathers together the more striking thoughts of the main arguments of the discourse. If to the purpose, also like thoughts of the Exordium may be admitted. He next arranges them into an antecedent premise, observing the rules of popular climax, as Taste may dictate. He then concludes with an energetic statement of the Theme, as the consequent.

When the middle terms, or striking thoughts, hold together close enough to form the argument called sorites, it may be often preferable to use it, rather than the enthymeme. The speaker should bear in mind, that the purpose of this oratorical movement is to add cumulative force to the entire Argumentation, by concentrating the proving efficiency of all the arguments; hence any form of argument which will do best service, should be used, taking into account the mental habits of the speaker, and the intelligence of the audience. This function is the Epilogue.

**APPLICATION:** As the Epilogue is a resumé of the Argumentation, so is the Application a skimming off the best cream of the Moralization. The preacher passes in rapid review the most pointed features of the illustrations of the Moral, working them also into a climax whose apex is the imitation of some concrete phase of the virtues of the lowly life of Jesus. But the Application should be very short; for it is a resumé, and not a fresh start; which caution is only too often overlooked. More than genius is needed to hide from audiences such a blunder.

**APPEAL:** The last phase of a well carried out discourse is the outpouring of the preacher's heart, pleading in favor of the Moral. In it the minister of God's word reaches out, in a last effort, for the hearts of his hearers, that he may sway them to offer to God, both the test and measure of their love, which is fidelity to duty: "He that hath My commandments, and keepeth them; he it is that loveth Me. And he that loveth Me, shall be loved of My Father: and I will love him, and will manifest Myself to him." Jno. XIV. 21. This movement is the APPEAL. It is the climax of the Amplification. It may be worked as a pathetic rehearsal of the Epilogue or Application, or of both, provided the preacher has the ability to do the latter briefly. It is also optional to introduce entirely fresh material; it should, however, harmonize fully with the picturing of the entire

discourse and lend itself to appropriate strong feeling. The really important item in regard to what may be used for the Appeal, is, that it lend itself to pathos and enthusiasm. These are very different from mere physical violence of voice and action. Devout and fervent, but doctrinally correct, addresses to the Crucified combined with Invocation, are nearly always most serviceable. This last would give to Catholic preaching more of the element whereof the Apostle of the Gentiles boasted so gloriously: "But we preach Christ Crucified, unto the Jews indeed a stumbling block, and unto the Gentiles foolishness: but unto them that are called, both Jews and Greeks, Christ the power of God, and the wisdom of God. For the foolishness of God is wiser than men; and the weakness of God is stronger than men." I. Cor. I., 23—25. The fruit of this will be greater, if a suitable Crucifix near the preacher, can be used for concentrating better the attention of the audience. In mission sermons on the Eternal Truths and in retreat meditations generally, this method should be followed, whenever the preacher has any aptitude for it; if this gift be wanting, the better plan is to omit the Appeal to the Crucifix. But cannot every one cultivate it?

The remark about not prolonging the Peroration unnecessarily, applies most especially here. It is very sad, when preachers spoil otherwise excellent discourses, by not knowing when to stop this oratorical movement. The result is that

hearts are hardened, which had been moved and well disposed by previous efforts! In the matter of Amplification, and especially when conducting the Appeal, the words of Apollonius can hardly be taken too much to heart; "Nihil lachryma citius arrescit." How soon tears dry!

**SEQUENCE:** Naturally the question arises: Should the functions of the Peroration follow one another in the order in which they are given above? If only theory be considered, the answer should be in the affirmative; but the concrete conditions of a given sermon, may call for a different arrangement.

The manner of concluding the Body of the Discourse must in every case determine whether the Epilogue or Application shall lead. If the main part of the sermon closes with a pronounced dominance of Moralization, the more flowing order would be; Application, Epilogue, and Appeal. Should it terminate with a preponderance of Argumentation, then the moral progression would be that given in text. But if the Body of the Discourse conclude with Amplification strongly in evidence, it will be in every way more artistic, to pass from it to the Appeal interweaving therewith both the Epilogue and Application. Unquestionably this last progression is of all the most desirable, when it is feasible; but it will not always be found so. The literary temperament of the preacher will in most cases settle which sequence should be adopted, according as his lean-

ing is more towards one or other of the Cardinal Factors and its corresponding Operation.—But why let oneself develop along one line only?

Further discussion of pertinent questions bearing on the Peroration will be taken up in the following chapter, lest the theory might take on an appearance of greater complication than belongs to it. What has been written throughout about the Cardinal Operations, applies more forcibly to the Peroration; for the Epilogue, Application, and Appeal, are only synonyms for Argumentation and Moralization, and Amplification.—The writer has presumed to adopt the names of Application and Appeal for the purpose of easier designation.

## CHAPTER X

### *Tact*

Though a considerable number of pages have been devoted to the discussion of the theory of Taste and Balanced Personality, it will not be amiss to devote further consideration to them in concrete applications. It will show how necessary theorizing about them really is.

Many of the directions given by Ven. Strambi, under the heading of "Instructions on the Peroration and Moving of the Passions," do not belong distinctively to either one or the other. They are more concerned with the balance of the preacher's literary personality revealing itself in tactfulness and good taste. This view prompted the title of this chapter. The instructions of the reverend author are so much to the point and are characterized by such practical good sense, that they will be drawn on liberally, and transcribed even verbally, here and there; for it is well to frequent the schools of the ancients, because time has supplied the opportunities for testing the correctness of their views.

**TRIUMPH OF ELOQUENCE:**

The triumph of eloquence as has so often been repeated, is the swaying of audiences to do what the preacher advocates. St. Augustine puts very elegantly what is meant: "Oportet eloquentem ecclesiasticum quando suadet aliquid quod agendum est, non solum docere ut instruat, et delectare ut teneat, verum etiam flectere ut vincat." (De Doct. Christ., lib. IV, c. 15.) Cicero before him had taught that he who is familiar with the art of moving the passions, is a perfect orator. Quinctillian rates as of no value other rhetorical accomplishments in a public speaker, who is unskilled in the methods of genuine Amplification.

Nature is very sparing in the distribution of the gift to sway the wills of men. The same parsimony obtains in the order of grace also; for the powers of Amplification are not an endowment of all who are called to the ministry of the word: "Now there are diversities of grace, but the same Spirit; and there are diversities of ministries, but the same Lord; and there are diversities of operations, but the same God Who worketh all in all; and the manifestation of the Spirit is given to every man unto profit." I. Cor. XII. 4—7. The sphere of profitable activity for some preachers is Catechetics; for others, the Moral Sermon; for the comparatively few, excellence in Motive Sermons and Panegyrics. This refers, of course, to the possession of the gift in a remarkable degree, as genius is apt to

have it. The lesser degrees of it can be acquired by persistent study of standard works, which discuss the methods of moving the passions of men for good, and by combining the study with much holiness of life. Ven. Strambi commends highly the quarto volume on this subject, written by the Minor Conventual, Fr. Joseph M. Platina. Following the lead of this author, "A Guide to Sacred Eloquence" directs attention to a number of items, beginning with the notice of some errors.

**TRUSTING TO LUCK:** The first error is that of not writing the pathetic parts, and especially the Peroration, trusting to the enthusiasm of elocution for both the inspiration and the appropriate diction. Men who are singularly gifted with the faculty of expression and ex tempore speaking, may safely do this, though the less of it, the better even for them; but others court failure. The exhaustion which accompanies fervid preaching, is apt to leave them whose gifts are not above the ordinary, "as dry and withered as a rotten bramble.....Sometimes they get cold, as they express it, and then they are sure to freeze the Peroration too." Hence it is well to write out in full all the pathetic parts, and especially the Peroration. "This does not mean that one may not, if the Lord suggest or circumstances afford something better, make use of it."

The commendation of writing as noted, applies

more forcibly when Motive Sermons and Meditations must be preached in series, lest the pathetic portions of all take on the same coloring, resulting in weariness inseparable from monotony.

Hence, when preparing the pathetic portions and especially the Peroration in one's study, there is great need to commend oneself more than ever to the Giver of light, that He may inflame the heart with ardent zeal for His glory, and for the salvation of souls. To be full of one's subject, and to be penetrated with its truth and spirit, are necessary subjective conditions for producing like results in one's hearers. To feel thus and to be so penetrated are even more essential to the actual delivery of discourses; for as Quinctillian puts it: "Summa circa movendos affectus in hoc posita est, ut moveamur," 'if we would move others spiritually, we ourselves must be moved.'

**THUNDERERS:** Not a few preachers, whose class Ven. Strambi names *thunderers*, do not consider anything pathetic, unless it abound in "roughness, shudders, reproaches, threats, frights," and other like mongrel Amplification. No doubt, these too must be resorted to at times; but "sweetness, tenderness, and other affections which enlarge the heart and inspire confidence," go much farther. The preacher should bear in mind, that love and its modifications are more powerful moral and spiritual agencies than hatred with its modifications

of fear, dread, horror, and the like. Only the comparatively few can be driven. Our Lord spoke of Himself as the good shepherd Who leads His sheep. Public speakers whose temperament leans to the gloomy, harsh, and irritating, should take this very much to heart, lest the tendency of their natural disposition make their ministry much less fruitful.

**EFFEMINACY:** 'All masters are agreed that in the pathetic portions of the discourse, everything that eloquence possesses of the tender, affecting, or energetic, should be employed....But this should not be understood to mean wry faces and grimaces, things utterly unbecoming ministers of the Gospel, and indicative of insanity rather than of eloquence. Neither should this be taken to mean, that running to effeminacy in modes of address and of mannerism, is pardonable.' A speaker who is well up in years, whose behavior is normally dignified, and whose general bearing is paternal, may indulge somewhat in the grand-father intimacies of familiarity. But even these should bear in mind, that much of it is likely to become sloppy. Good sense dictates that younger men should be content with less demonstrative modes of address. The manly, impresses favorably both men and women;—the latter no less than the former, particularly when there is question of preaching. However, balanced public speakers cannot fail to realize, that modes of address should be judged

by their values in different localities. The American use of "dear" with its variations, is so conventional and neutral, that it attracts hardly more notice than "devout ladies" or "good sisters" would. What is important is to avoid whatever savors of the effeminate. However, being manly should not be taken to mean being mannish. Mannishness and effeminacy are both so blameworthy, that choice between them is a task for the gods of the literary heavens.

ACTING: "There are others who imagine they can move an audience to compunction by howls, yells, exclamations, etc.; others again by forced cries and broken or pretended sighs. Both are mistaken. Exclamations move, it is true, not to compunction though, but to disgust, disrelish, and perhaps even to laughter. Broken wails do the same, as has often happened. Put forth all your energy in your peroration. Hence always keep some voice in reserve for it. Do not imitate those who give out all their voice in the beginning, and keep none for the end. Let your exterior manner be excited and inflamed; but avoid cries, lamentations, and all disorders and excesses of this nature. Endeavor to be moved yourself, and do not conceal it; but never parade your feelings, neither pretend to have any which you have not."

**CHOICE OF SENTIMENT:** For every discourse the appropriate sentiment should be chosen; otherwise everything pertaining to the Amplification will develop literary flabbiness. It should be borne in mind, that some sentiments are more or less dominant in all Catholic preaching. They are: horror, hatred, detestation of sin, sorrow for it, and the determination to avoid it; esteem of holy living, and disgust for vice; and the fear and love of God. When there is mention of the choice of a Sentiment for a given discourse, these generic ones are not meant; but another entirely special to each oratorical effort. Thus wholesome fear should be the Sentiment of Motive Sermons on the death of the sinner, on judgment, and hell. Like sermons on the mercies of the Lord, His bounties, His fatherly love, naturally lead to Sentiments of trust, thankfulness, filial loyalty, charity. Somtimes related Sentiments may be combined. Grateful love is an instance.

One main Sentiment only, should be chosen for each discourse, except in the case of very intimate relationship between them, as in grateful love. To follow a different plan would be like the attempt to paint simultaneously two pictures on the same canvas. Imagine the result, if an artist were to attempt to paint a horse and a cow into a space of canvas, large enough for only one of them. The most gifted preacher will find it a task equal to all his powers, to do in one discourse the *picturing* required to evoke fully one Sentiment.

However, it is not at all objectionable to temper the main Sentiment by an opposite one, when there is danger of running to extremes. Thus in sermons on the mercy, forbearance, and love of God, it may be well, at times at least, to insist somewhat on the rigors of His justice, lest trust develop into presumption. This holds equally, if not more so, for very strong discourses on judgment, hell, and God's terrible punishments of sin; for fear may beget despondency, and even despair. Hence the tenderness of God may be brought forward, especially towards the close of the Peroration, to regulate fear by confidence, transforming it into filial fear.

When discourses are not well prepared, the Amplification will show a more or less marked tendency to spread itself on evoking the above referred to generic sentiments. Skilled preachers will restrain it, and will force it into proper lines. They will also take it as an indication, that they have been delinquent in their preparation. To amplify for these generic sentiments, is legitimate only, when the process of evoking the special Sentiment leads thereto.

There are, therefore, two movements of Sentiment is well executed discourses. Thus the specific Sentiment of gratitude would obviously lead up to the love of God which is a generic Sentiment of Catholic preaching; and the fear inculcated by the terrors of the judgment, to the hatred of all sin. It is less difficult and requires also less preparation, to engage in the evolution of the generic

sentiments, than to excite the specific ones. Hence, unless preachers are on their guard, their discourses will run to the indefinition inseparable from dealing in generalities, or sameness will make their efforts uninteresting. What impresses hearers most, is the Amplification; and this is necessarily governed by the Sentiment. Variety and definition are more necessary for effective preaching, when the same audience is addressed often. Missionaries are less liable to suffer from this source than the parochial clergy, because they do not preach often to the same audience. The inference suggested by this consideration, is, that the latter should labor much more in preparing discourses, if they would have their preaching to be effective and attractive.

**MEASURING AUDIENCES:** Besides considerations of the subject matter of discourse and the preacher's own personality, the proper valuation of given audiences will aid public speakers in determining, not only what Sentiment, but whatever else will do better service, for the effectiveness of the effort. This view applies to everything bearing on discourses; for its meaning is that the preaching should be adapted to the hearers. The neglect of this common sense view, is to blame for many pulpit heartaches. It is not encouraging to preach, when the results are short of reasonable expectations. Failure to measure one's audience is responsible for much of this. "Many persons are insensible

to excitement, terror, threats, rebukes. They are even hardened by such efforts, and may be provoked to anger. These same persons can be conquered and led to do the preacher's bidding, by mildness, meekness, tender and affectionate expressions. Others,—and these are by far the smaller number, as far as my experience goes,—must be mastered by rough speech,—mild words make no impression on them. Again others will be found who are in every way so deficient, that they have scarcely any natural responsiveness to work on. Note, however, that this is speaking of masses of people; for in every audience will be found some of each class."

Hence, the missionary, whom true zeal compels to leave no means untried by which he may succeed in the glorious battle of conquering hearts, to conduct them to God, will make it one of the chief objects of his study, to know the dispositions of those whom he addresses. He can arrive at this knowledge by inquiry into the habits and customs which are dominant in different localities. He can also acquire it, by remarking what passages of his sermons, appear to make the greatest impression. If he observes well, he can readily perceive when his audience is moved; for they manifest it by profound silence, intense attention, and by other indices which are sure to result therefrom. A good way would be, to introduce into the earlier sermons, what savors of tenderness and sweetness, and in like manner something of terror and asperity. By comparing

the effects of each, he can judge of the responsiveness of the audience as a unit; and thus regulate himself accordingly during the rest of the mission. It should be remembered that there are some of each kind in every congregation; and though sweetness succeeds in moving the greater part, one should not therefore lay aside all severity; but some of it should be used for the benefit of those few who cannot be reached in any other way. Say the same conversely for those who can be led, but find themselves in the midst of a congregation, the bulk of whom must be reached by more forceful methods.

**SECTIONALISM AND RACIALISM**

However, the speaker's measuring up an audience should not be made known to the assembly. To do so would be a mischievous blunder. Neither should it reveal itself in any allusions to what the words sectionalism and racialism stand for, whenever there is any cause for suspicion that doing it might offend any of the hearers. These words often refer to a something which should not be found among the followers of the Christ, where there should be "neither Gentile nor Jew, circumcision nor uncircumcision, Barbarian nor Scythian, bond nor free. But Christ is all, and in all." Coloss. III. 11. But as long as the ideal falls short of realization, allowance must be made for human frailty, lest failing to do so should work out harmfully for the preacher's effort.

It is unfortunate that sectional antipathies should assert themselves among people of the same country; it is worse than unfortunate that mere racial considerations should so often beget animosities: but both are only too frequent. The tactful public speaker will be much on his guard against goading them into action against himself or against his effort. For this reason is it most unwise to tell northern audiences that they are inferior to their compatriots of the south, or urge people of the west to learn better things from their brethren in the east. It is, if anything, even more objectionable to hint in such strain at racial or national traits. The preaching of the Gospel does not call for it. To do it is also bad taste. There is something of the angelic and of the diabolic in all sections, and every race and nation numbers among its own both saints and sinners.

The same caution should be observed in regard to religious differences among people. There is nothing to be gained by the mention of the names of the different sects. The truth can be preached more effectively and error can be as thoroughly refuted, when such are omitted. This is very much in harmony with the instructions of the Second Plenary Council of Baltimore, No. 131: "Poterit quidem praecipua haereticorum argumenta et objecta breviter ac solide retundere, quin tamen eos nominet, aut ex professo id agere videatur."

STAGING: Ceremonial exercises a most beneficial influence over people. It is introduced into civic and social functions to render them more attractive and satisfying. Ceremonial is one of the features of Catholic worship which draws large numbers of persons who do not belong to the Church, and who have no thought of uniting with her. There is, consequently, no reason why it should not add to the effectiveness of preaching, when the two can be gracefully combined, and the local atmosphere is congenial thereto. But the sensational is always reprehensible. This adding ceremonial to public speaking may be called *staging*. Ven. Strambi names it *the use of externals*.

The same author offers the following very judicious rules for the governance of staging. The drift of his instructions will be given, partly in his own words.

1st. Be sure that the display is sanctioned by well-grounded and approved precedent. If it should not be so sanctioned, by no means presume on using it, because your doing so would be justly open to censure. If, however, approved precedent favor it, then practise it according to the following rules.

2nd. The attitude of the audience towards such practices must be taken into account, and very much so. In some localities, staging of even the startling kind proves very effective. Of other localities Ven. Strambi writes: "Tuscany and many other places, especially in latter times, have

become so fastidious in taste, that they despise and ridicule all externals, looking on them as fudge and buffoonery; and so nice are they in their feelings, that the very sight of a scourge is enough to destroy the fruit of a whole mission." Hence, common sense dictates the omission of ceremonial, when indications are that it will detract from the preachment rather than add to its force. But cynical fastidiousness should not be readily assumed to exist anywhere, when there is question of practices which are productive of good generally. Of this kind is the well-conducted renovation of baptismal vows in connection with the closing sermon of missions.

3rd. Not all preachers have the aptitude for graceful participation in such ceremonial. Some people are born awkward: and they die so. Whatever they do is done more or less awkwardly. The less of ceremonial for men of this type, the better will it be for their preachment.

4th: Gestures and all platform and pulpit actions generally, are phases of staging. The rules which govern ceremonial, should apply to them also. The personal conduct of the preacher should not only not be repugnant, but it should be entirely in harmony with his sacred ministry. Such performance as the pretence of striking at the figure of the Crucifix, or "bringing an image of the Bl. Virgin face to face with the Crucifix, are unpardonable fooleries." It is every bit as reprehensible to assume the off-handedness of familiarity in regard to anything pertaining to

religion and worship. Better ignore the presence of devout images than be wanting in the reverence due them, not for their own sake surely, but for the sake of the persons whom they are meant to represent.

Any priest who will imbue himself with considerations like these, need not be apprehensive about staging in connection with preaching, when the occasion suggests the use of ceremonial.

**SCHOLARSHIP:** Preaching should undoubtedly bear the impress of learning. The absence of scholarship is hurtful to the cause of Christ. The audience should be made to realize that what they hear, not only does not conflict with the ascertained findings of genuine science, but harmonizes therewith, and is even confirmed thereby. This is clearly the object of the elaborate schooling enjoined on candidates for the priesthood. This too is the purpose of the periodic examinations of priests during years after their ordination. It is not vain boasting, to claim that no class of professional men receive a training which is equal in thoroughness to that appointed for priests. Its aim is not personal accomplishment, but thorough competence for the mission to securely teach all men what Christ taught, and to lead men wisely in the way of Christ's commandments: "Going therefore, teach ye all nations,.... Teaching them to observe all things whatsoever I have commanded you." Math. XXVIII., 19—20. The Church requires scholar-

ship in her preachers, and Catholic audiences look for the evidences of it in the preachments addressed to them. Unscholarly preaching is unpardonable. It is deserving of worse censure for those who have received the talents for better things.

**PEDANTRY:** But this does not sanction the vain displays of pedantry. Such literary foppishness should be left to the class of university professors whose glory is the independence of thought which manufactures science out of the material of ninny-hammering dreams. These must advance at least, the appearance of evidence. Pedantry does the service. All forms of it are out of place, when the Gospel is preached. Wearisome and unnecessary citations of authorities is pedantic. To quote from foreign languages, unknown to the bulk of the audience, is no less so, besides being a waste of precious time. The formal processes of school demonstrations may impress hearers with the notion that the preacher dwells in regions among the clouds; but they will also excite anxious longings for the *amen*. Pedantry is particularly ruinous to the pathetic portions of discourses.

Ven. Strambi writes: "In this amplification guard against anything dry or cold; such, for instance, as a heaping up of Latin texts, even though from the Scriptures. No quotation can be good here, if not short and really touching. Anything distracting, or that would turn away

the mind from the subject,—a scholastic question, or the like,—has a most freezing effect. It is also very cold to dwell on proofs and arguments; you might as well return to the confirmation; motives are wanted here, not logic. Nothing is so cold as subtleties, obscure sentences, studied elegance of language, etc. Here, above all, you must be simple, clear, and avoid long periods." It is true, he is writing about the Peroration; but his words should apply to all persuasive efforts. Why not also to the argumentative movements? A sermon is not and should not be, a school-room performance. What he states farther on is very applicable to all forms of pedantry in the pulpit or on the platform: "Care should be taken that the style be not bombastic, turgid, and superfluous, and as St. Francis de Sales has it, full of *quamquams*."

**IDIOM:** In view of the fact that the schooling of priests is carried on so predominantly through the medium of the Latin language, they are apt to talk Latin in English, as Fenelon charged the clergy of his day with doing, when he blamed them for talking and preaching Latin in French. Whilst in social converse with a number of Catholic laymen, the writer pleaded for the reading of several Catholic magazines to which priests are the chief contributors. One of the gentlemen advanced as an excuse for not doing so, the difficulty in regard to the diction, saying, that whenever he

took up such publications, his first impulse was to look for a dictionary. What more natural than that the English of priests should be strongly tinctured with the foreignisms of Latin, written by Italians, Frenchmen, and Germans; who inject much of the mannerisms of their native tongues into their writing of Latin. Priests who would reach their English audiences thoroughly, will have to labor much to overcome this handicap. Preaching in the English spoken by the masses of the people who speak correctly, should be among the greatest ambitions of zealous priests. Possibly a chief reason why the reading of the better class of newspapers is so attractive to people generally, is the ease of understanding them. The diction is distinctively popular. Why should not zeal for souls impel priests to excel in the art of popular speech. Even slang which has been admitted to the company of the literary culture of the day, is commendable; but the slang of the streets and of the vulgar is unfit for the house of God.

The comments of this chapter should be helpful in bringing out more fully what is the meaning which is attached in these pages, to Balanced Personality and Taste: the former, a Cardinal Factor; and the latter, a Cardinal Operation. Both combined show the extreme importance of tactfulness on the part of the preacher to bring about results. They determine more than aught else the rating of the public speaker as an orator or a failure. Scholarship in all branches and literary

accomplishments cannot produce the successful Christian orator; but in conjunction with the tactfulness, good taste and refined personality of sanctity, all the requisites for effective preaching are amply supplied. The human mechanism for efficiency is complete; but something more is needed: "I have planted, Apollo watered, but God gave the increase. Therefore, neither he that planteth is anything, nor he that watereth; but God that giveth the increase. Now he that planteth, and he that watereth, are one. And every man shall receive his own reward, according to his own labour. For we are God's coadjutors:...." I. Cor. III. 6—9. What inference, therefore, more natural than that the priest-preacher should reveal his recognition of this condition by being in very truth a man of prayer? It is the crown of balanced Catholic oratorical personality.

## CHAPTER XI

### *Kinds of Religious Discourses*

Whilst the mechanism for all discourses, even for those of the non-religious character, is very much the same, there are also points of variance. The result is many kinds of discourses. The names of some of these are the following: conferences,—exhortations or motives,—catechisms,—panegyrics,—funeral orations,—homilies,—meditations,—and sermons. The continuator of Ven. Strambi mentions other varieties; but they will not be described, because the chief elements of variance are *staging* of a kind which is not resorted to in the United States.

**POINTS OF VARIANCE:** A close study of the different kinds of discourses, will show the variations to be chiefly due to the predominance of one or other of the Cardinal Factors with its respondent Cardinal Operation. However, the predominance must be very pronounced. When two such Factors contest the ascendancy, a mixed discourse will be the result. Persuasion is above all things the aim of the Motive Sermon. Hence the Sentiment and Amplification are very much in evidence. Ex-

hortations or motives and meditations belong to the same class. Care must always be taken that such discourses do not run to emotionalism. Sound doctrine and conclusive argument should always be in evidence. The purpose of conferences, catechisms, lectures, and homilies, is instruction. Consequently a marked preponderance is naturally given to the Theme and Argumentation. These discourses as conducted by Catholics, lean very much towards mixture with Moral Sermons. In discourses which deal more with the detail of Catholic conduct, it is evident that the Cardinal Factor and Operation will be the Moral and Moralization. These on many occasions will show strong tendency to mixture with Motive Sermons. Oratorical efforts wherein Balanced Personality and Taste abound, are Panegyrics both of mysteries of faith and of saints, and Funeral Orations. Many non-religious addresses whose chief aim is literary pastime, belong to this last class. Also many so-called scientific lectures must be so classified, because they are apt to run to dreaming. It is because of the tendency to dreaming where Personality and Taste abound, that well-balanced panegyrics and funeral orations are so very difficult of management. The tendency to subjectivity, darkens the mind's right appreciation of objective values.

**SERMONS:** These pages have been mainly concerned with the study of discourses in which there is not any such over-balancing. Plainly this is theory; but in

practice there is bound to be more or less overbalance as described above. However, among religious discourses, the sermon is probably the most complete and best balanced in a literary sense. In view of the insistence of the Holy See on catechetical preachments, the sermon is not the most necessary and important of religious discourses. This, surely, is not saying that sermons are not very necessary and very important. They are indispensable in missions for the faithful and at other times.

**MOTIVE SERMONS:** Sermons as preached among Catholics, may readily be divided into those of motive and those of the practice of particular virtues. Discourses on subjects like: Our destiny, or what we are here for; — The importance of salvation; —The soul;—Sin in general, and considered in any of its many phases; — Tepidity;—Death;—Judgment;—Hell;—Heaven;—Delay of repentance;—The mercy of God;—The love of God;— and others of a like character are taken up much more with inculcating forcibly Catholic views, appreciations, and motives of godly living along general lines than any one phase of conduct in particular.

**MORAL SERMONS:** When the process is reversed in such wise that the preacher is much more concerned about pleading for a specialized line of conduct, such as fidelity to a given concrete duty, or the

practice of a given virtue, the discourse may properly be called a MORAL SERMON. Of this kind are preachments on subjects like these:—The duties of children;—The duties of parents;—Keeping holy the Lord's day;—The Christian pardon of offences;—Temperance;—The restitution of wrongly gotten goods;—Defamation of character and the making it good again;—The square deal for the neighbor in all things;—Forbearance;—Almsgiving;—The duties of employees;—The duties of employers;—Good example;—The evil of scandal;—Prayer;—Humility;—Brotherly love; etc.

The mere fact that a discourse happens to be preached on any one of these subjects, does not make it a Moral Sermon; for they not only can be treated after the style of Motive Sermons, but they often are: what is more, at times they must be so treated. What determines the character of the effort, is the predominance of the Moral and of the Moralization, and specializing in both. Conferences or "Examens," and "Reforms," are variations of this class of discourses. These latter kinds agree in this that their mannerisms of elocution, lean rather strongly to the ease of literary familiarity; the diction may be that of elegant letter writing; and the delivery slightly more formal than that of conversation.

**MEDITATIONS:** Motive Sermons are transformed into Meditations, when the declamatory style of delivery is laid

aside in favor of the deliberative, and the fervent diction of passion subsides into the calm expressions of reflective consideration. There is, consequently, less forceful treatment of the Sentiment, and greater prominence of the Theme. The difference in structure is in the prefixing of the Jesuit Preludes or of the "Presence of God" as practised by Passionists. Other monastic bodies of preachers probably introduce like modifications.

**PRESENCE OF GOD:** These additions are largely devotional preparations for the discourse to be given. They may be regarded as preliminary Exordia, whose purpose is to bring about suitable docility of mind, by stirring up a prayerful spirit with some of its accompaniments, such as humility, sorrow, faith, etc. It may be built along the lines of the Exordium itself, but taking on the elocution of the Invocation. The following outline may be easier of understanding than lengthy verbal explanations.

**TITLE:** Heaven, the Fulness of Life.

**TEXT:** "And Thou shalt make them drink of the torrent of Thy pleasure. For with Thee is the fountain of Life: and in Thy light we shall see light." Ps. XXXV., 9—10.

FUNDAMENTAL: O God! Thou who dost demand of us that we love Thee, dost not wish that our love of Thee should be un-

profitable to ourselves.—Therefore, hast Thou made known so much of the treasures which are in store for us, if we persevere in Thy love unto the end.—Text.—Acts of faith and of admiration.

REDITION: And we, Good Father, behave as if Thou hadst left us in the dark, or as if we judged it unworthy of love for Thee to strive also for the reward which Thou hast prepared for us!—We only too readily relegated to the region of the unknowable what are the things which Thou hast prepared for them who love Thee. Why? Because we do not know all that shall be revealed in Thine own good time!

EXITUS: ACTS: Acknowledgment of neglect to study what God has made known about heaven.—Sorrow for the neglect.—Humble confession of unworthiness of divine favor.—Prayer for aid.

An outline of the Meditation planned to follow the above Presence of God, will be given in the next chapter.

There are, then, three movements to the Presence of God. The first is an act of faith in a something definite pertinent to the Lord Himself, such as any one of His attributes, or any of the many great things He has done for us, or is actually doing for us. With this may be com-

bined acts of adoration, praise, thanksgiving, etc., according to the trend of the thought and feeling. The second movement is one of self-consideration suggested by the previous concrete act of faith. It should be worded in such wise that it will gracefully lead to the acts of self-accusation, profession of repentance, acknowledgment of unworthiness, and prayer.

The following items should be kept in mind in working out this very pleasing oratorical effort.—That it should harmonize with the Meditation as a whole, is easily understood.—It is most desirable to build it on an apposite text of Scripture; the greater the similarity between this text and that of the Meditation itself, the better will it be, provided they do not lapse into identity.—It would be very bad taste to prolong this devotional address beyond five minutes: ordinarily even less time is preferable. When well prepared about three minutes should be enough. —Answering the question whether or not the "Presence of God" should be given before Meditations, Ven. Strambi writes to the effect, that it should always be given, whether the Meditation be addressed to a special class, such as a religious community, or be preached to a general audience. There is no difficulty about doing it when preaching more or less privately to classes; but in regard to general or public audiences, it will be well to be governed by what has been said about *staging* in a previous chapter.

CATECHETICS: The most necessary and important Catholic discourses are those of a catechetical or instructive character. The purpose of them is to impart information about matters pertinent to the Catholic religion. They aim to give reliable information about the doctrines and commandments of God, made known to us by the Lord Jesus, and preserved unto us by the infallible witness of the Church established by Him for the integrity of the depositum fidei. It would, however, be very much of a mistake to assume that their purpose is information for its own sake. No, not information for its own sake, but for the promotion of enlightened faith which leads to charity;—to charity, either to be obtained, or to be regained, or to be perfected. The striving, therefore, of Catechetics is the cultivation of enlightened faith which flowers into the operative charity of which our Blessed Lord said: "He that hath My commandments, and keepeth them; he it is that loveth Me.... If any one love Me, he will keep My word, and My Father will love him, and We will come to him, and will make Our abode with him. He that loveth Me not, keepeth not My words. And the word which you have heard, is not Mine; but the Father's Who sent Me." Jno. XIV. 21, 23, 24.

Instruction being the distinctive aim of Catechetics, it follows that the Theme and Argumentation predominate. The manipulation of these Cardinal elements will largely explain what

these discourses are. There are four forms of Catechetics;—the Catechism, Catechetical Discourses, Lectures, and Homilies.

**CATECHISM:** There is a method of preaching which proceeds by the way of question and answer. The process is known by the name of Catechism. It can be constructed in the dry and uninviting manner of books and booklets which go by that name. It can also take on the attractiveness of a finished discourse, having the Exordium, Body, and Peroration. The differences will be mainly the following:

a) The Theme should not be a definite statement, but simply the announcement of a subject; not, God should be worshipped; but Divine worship.

b) The Division is necessary; but its members should be put in the shape of questions. The number of these questions must be determined by considerations of the time at the disposal of the preacher, the character of the subject, and the requirements of the audience.

c) The Argumentation is largely by way of explanatory answer, with just enough of evidence to satisfy the mentality of the hearers. Much proof is foreign to the Catechism, because it is addressed to those who have no difficulties about believing, but who are concerned about understanding more thoroughly.

d) As a result of this last item, there should be little or none of the Amplification whose aim is persuasion by moving appeals; but only such which gains the good will of the hearers by pleasing through enlightenment, and interests by agreeable modes of explanation.

e) It, therefore, follows very obviously that the Appeal of the Peroration is omitted entirely, or is conducted very briefly and along the gentlest lines.

f) The diction and mannerisms of delivery should be those of familiar converse, and not those of the Sermon. It would be very much of an error to conclude from this, that the delivery of the Catechism should be sleepy.

There are Catechisms for children and for adults. The difference between them is not one of construction, but of delivery. At times it is very acceptable to an audience of adults to talk to them as one does to children; but it is always disgraceful to talk to children as is done when preaching to adults, because it is such an unjustifiable over-reaching of their capacity.

A most helpful manner of conducting Catechism for children, is to lay aside all the formalism of the pulpit or platform, move about among them, and ask leading questions which may guide children to answer in such wise that they will hit on the main features of the preacher's outline, as it were helping him to work out his plan in delivery. During years, the writer has found

the plan to work out very well. However, it is not as easy as it looks.

**CATECHETICAL DISCOURSES:** The theoretic differences between a Catechism and a Catechetical Discourse are so slight, that they appear insufficient to account for the great variance between them in practice. These are the main variations: the question and answer is not employed; and there should be some Amplification. To introduce much of the latter would change the character of the preachment, transforming it into a Moral Sermon. Of course, the mannerisms of familiarity so delightful in the delivery of Catechisms, must yield somewhat to the solemnities of formal preaching, though not very much.—Mission discourses on the Sacraments and Commandments belong to this class.

**LECTURES:** The most formal of the Catechetics is the Lecture. It ranks in its class much the same as Motive Sermons do in their class. The predominance of the Theme, Argumentation, and Refutation, is very pronounced. The aim throughout is enlightenment. There must be Amplification; otherwise the discourse would be a professor's performance, and not an oratorical effort. It should be the Amplification of the Catechism, imparting information in a pleasing manner, quieting the mind by the pacific smoothing out of difficulties, fascinating the spirit by genuine sympathy for

the hearers' view-point, and unmistakable evidences of the determination to be helpful. Honest conviction is bound very naturally to reveal itself in efforts to persuade; but the fire of the Motive Sermon, would be very apt to turn the audience against the speaker. This should be borne in mind very particularly, in conducting Missions for non-Catholics, lest the American dread of proselytism by Catholics, scare away those who may be willing to be led by enlightenment, but who would resent any appearance of coaxing them into the Church.—It is hard for non-Catholic Americans to realize, that membership in the Church is not a matter of taste, or of likes, or of coaxing. . . ., but of honest, sincere and enlightened conviction.—The being governed by these views, will safeguard the preacher against the dangers of controversy. It is in every way better to leave controversy to the class-room, its native home.—Of course, there should be Moralization; but only of the mildest kind, and very little of it. Obviously, then, every Lecture should have a Moral,—more to be inferred than elaborated.

Allowances having been made for these variations, a finished Lecture, will be constructed along the lines of any other complete oratorical production. Even a very casual reading of the Lectures of Lacordaire and of the other men of renown who preach in Notre Dame, Paris, will verify this statement.

In preaching for the benefit of non-Catholics, it is better not to discuss the tenets of their creeds,

when it can at all be avoided; for they attend, not to learn from us what their creeds are, but to be told what Catholics believe, and why they are so uncompromisingly loyal to their Church, if they are Catholics worth while. Furthermore, what assurance has the lecturer, that his hearers subscribe to the tenets of the religious body with which they affiliate? Their theory of private interpretation in religious matters makes it entirely consistent for them, to be individually eclectics about their beliefs. Assuming that his hearers practise electicism either in regard to the tenets themselves or in regard to the manner of explaining them differently from the way they are expounded in their official books, it will prejudice them against the preacher who attributes to them what they individually do not hold. Hence, it is in every way more commendable to be intent only on explaining thoroughly Catholic doctrine. Should it be judged advisable to use the Question Box, the non-Catholics themselves will furnish the trend of thought along which it will be advantageous to discuss the tenets of their creeds as they understand them individually. This will be brought about by the shape which their questions may take. Even in answering these, the lecturer should aim more to establish the Catholic position than to prove the opposite ones to be untenable; for to prove them wrong, will not make it plain to them, that Catholics are right.

Not all discourses which are named Lectures, are really such. Many of them are Moral Sermons. It may be that the name Lecture is preferred, because it savors less of church. Not a few persons can be induced to attend a discourse which is advertised as a Lecture, who would not entertain the proposition of being present at a sermon. Most discourses on temperance are either Motive or Moral Sermons; yet many of them are advertised as Lectures.

**THE HOMILY:** A form of preaching with which priests should be very familiar, is the Homily. The reading of one or a part of one, goes with their official prayer almost daily. Often these Homilies are only a paraphrase of some passage of the Holy Gospel. Those of St. Gregory the Great, of St. Leo the Great, St. Augustine, and of St. John Chrysostom, not unfrequently show more or less of the sermon mechanism. Of course, paraphrase or commentary prevail. The following outline for part fo the discourse may explain somewhat how the two can be combined.

*Fundamental*: The historical environment of the Sunday Gospel lesson: bringing out the time, locality, persons involved, and connection of incident or of words with antecedents and consequents. All of this should be done very concisely.

*Redition*: Discussion of the Gospel lesson so as to call attention to two or more subjects of devout study suggested by the lesson. Each one of these should be presented in such wise that even those who are not educated, may be able to form a fairly complete conception of what is meant. Care, however, must be taken not to spread out too much.

*Exitus*: Let the reason be given why one subject is chosen rather than others. To be done very briefly.

*Theme*: Reduce the subject chosen to the announcement of a Theme. The form which this will take, must be governed by the kind of discourse it is intended to preach,—a Catechism, Moral Sermon, or Catechetical Discourse. A Motive Sermon or Lecture would not fit well into this plan; nevertheless it can be made to fit.

The remainder of the discourse should be carried out in accordance with the theory governing the class to which it belongs. It need not be mentioned that the style of such Homiletic Exordia should harmonize with the thematic portions of the discourse, as is required by the rules laid down for the Exordium in a previous chapter.

**DISCOURSES ON THE CRUCIFIED** Frequent themes of preaching among Catholics are those which have for their object, the making our Lord and Savior Christ Jesus better known and loved; for the ministry of the word for all priests is that which the Apostle claimed for himself: 'The preaching Christ, and Him Crucified.'

Among these devotions to the Christ, stands forth with singular preeminence the one whose emblem is the Crucifix. So true is this, that non-Catholics, at times take umbrage at it. There is strictly no need for a separate paragraph on this special line of preachment; for the Passion and Death of our Lord can readily be taken as the subject for all of them, not excluding the Catechism and the Lecture. Good Friday discourses are Motive Sermons. Very many Lenten addresses on the Passion are Moral Sermons. Who is the priest who has not preached Catechisms and Catechetical Discourses on the Crucified. It will not facilitate such preaching to claim for it exclusive methods. However, it will not be amiss to comment somewhat on two modes of doing it. They are named by Ven. Strambi as the Motive on the Passion and the Meditation on the Passion.

**MOTIVE ON THE PASSION** Some difficulties may be found in regard to the first of these, because of the very limited amount of time allowed for its delivery. It should never be prolonged beyond fifteen minutes.

But length of time is not an essential requisite for a finished discourse, though it may be helpful. These discourses are called Motives, because they should be taken up chiefly with assigning reasons why Christians should be mindful of Jesus as the Crucified, and pointing out how this remembrance may be practised with positive spiritual gain. It is commendable to develop only one such reason in each motive.

An outline or two may be the most apt way of explaining the method of this preachment. The doing so will make clearer the statement that there is no radical departure from the mechanism of the discourse as explained. It is bound to facilitate the work of sermon composition, when it is brought home to preachers that the differences between discourses are no greater than are being indicated; for these variations are due more to material used in discourses and to the aim of each, than to structure.

TITLE: The Remembrance of His Sufferings is Pleasing to Jesus.

FUNDAMENTAL: The sympathy of dear ones is a balm to afflicted hearts.

REDITION: Our Lord is very human in all things, in which there is not any savor of sin. Therefore, does He welcome sympathy.

EXITUS: Why then should He not be pleased with our sympathy for Him in the sufferings of His mortal life?

THEME: That our sympathy is acceptable to Him is proven by these incidents of His Passion.

1. His words to the three chosen ones among His Apostles: "My soul is sorrowful even unto death: stay you here and watch with Me.... and He saith to Peter: What? Could you not watch one hour with Me?" Math. XXVI. 38, 40.

2. The incident of Veronica. The sympathy of the devout woman resulted in the impress of the outraged face of the Savior on a towel,—an evidence unto the ages of His appreciation of sympathy.

3. His injunction when He gave us the immense treasure of the Eucharist: "For as often as you shall eat this bread, and drink the chalice, you shall show forth the death of the Lord, until He come." I. Cor. XI. 26.

PERORATION: Plainly there is no need for the Epilogue, because the trend of thought is so compact.

In the foregoing outline, the science of the Motive is discussed in the Exordium, and in a general way is applied to our relations with the Savior. The Body of the Discourse is busied with incidents from the Passion, showing that our sympathy is acceptable to the Christ. The reasoning is inferential in the sense, that it assumes our sympathy to be acceptable to Him, because that of the persons mentioned was certainly pleasing to Him.

The above sketch moves along the lines of a Motive Sermon. The following one leans towards the methods of the Moral Sermon.

TITLE: The Lord's Atonement for Profanity.

FUNDAMENTAL: The shameful prevalence of the nasty vice of profanity of all kinds. Catholics too dishonor their profession by it.

REDITION: It is not unlikely that some among you may not be guiltless.

EXITUS: Who can approve of such vulgarity! What friend of Jesus will refuse to set his face against it, if he keep in mind how much the Lord suffered to atone for it?

THEME: Jesus as the victim of vulgarities and profanities in speech during the Passion.

1. The insulting language addressed to Him by Caiphas and his servants.
2. The mockeries during the crowning with thorns.
3. The heartless taunts thrown at Him whilst He agonized on the cross; by the soldiers, —by the crucified thieves,—by the people, —by the priests and leaders.

PERORATION: The Epilogue should be omitted for the reason given above.

Application: Strive against profanity.

Appeal: Prove your love and gratitude by earnest striving.

The theory is to discuss in the Exordium, some virtue or vice, gradually working down to incidents in the suffering life of the Christ which favor the former or involve the condemnation of the latter.

**MEDITATION ON THE PASSION:** Strictly considered this class of discourses is different from Meditations generally only in this, that the subject matter is always the Sufferings of Jesus. Structurally they are the same. The truth of this view can readily be inferred by comparing samples of each, as they are given in so many excellent books of the Spiritual Exercises. When it is said that the subject matter of these Meditations, is always the sufferings of our Lord, the meaning is not that all other material should be excluded. Nothing more is implied than that these discourses are very strongly flavored with the consideration of the painful incidents of our Savior's suffering mortal life.

The continuator of Ven. Strambi's Guide speaks of three methods of conducting these Meditations. A careful study of his remarks leads to the conclusion that these methods are those which have been designated in these pages as the Motive Sermon, the Moral Sermon, and the Homily, given in the style of a Meditation. Thus, if one were to use material furnished by the Passion of our Lord, to construct therewith a Meditation on the immensity of His love for us, etc., it might be called a Motive Meditation on the Passion. On the other hand, if incidents of the suffering life

of our Savior were manipulated to inculcate the practice of a virtue or the avoidance of a vice, the effort might be named a Moral Meditation on the Passion. Should the preacher prefer to treat the Passion historically, with devout and instructive comments on the incidents in the order of their occurrence, a very appropriate designation would be, Homiletic Meditation on the Passion. All three methods are commendable; but the literary habits of different preachers must be taken into account. Some would wear themselves out and weary the most patient audience by making attempts at the third of these methods, whilst preaching in conformity with the first would make their labor spiritually helpful both to themselves and to their hearers. Still there is so much in favor of the Homiletic Meditation on the Passion, that every one would do well to strive for proficiency in it, especially for the preaching of series of such discourses.

This much will suffice for a descriptive enumeration of the different kinds of discourses. Panegyrics of saints, and Funeral Orations might be mentioned; but there is nothing of structural peculiarity about them. Most of their material should be drawn from the Topics of Person. These are: birth,—nationality and citizenship,—sex,—age,—culture,—personal appearance,—fortune,—character,—profession and occupation,—social standing,—works done for God and neighbor,—personal sanctity,—etc. The diction and elocution of such discourses should always be very much elevated.

## CHAPTER XII

### *How Prepare Discourses*

The collection and arrangement of material for discourses is, a less pleasing occupation than writing it up, once it has taken definite shape in the mind. Hence, the frequent temptation to compose before one has a clear conception of what he would write. Repeated and disheartening failures will make it very plain that God does not honor the theory of "dabitur vobis," unless when it is for His glory. It may, therefore, be asked: How go about collecting and arranging the material for discourses? A specific answer to this question cannot be given, because the methods of getting the material into shape may be as many as there are sermonizers. It may, however, be helpful to submit a method of sketching which the writer has found very serviceable, and which is in line with the theory worked out in these chapters. A complete skeleton will be given first, showing what should be the result of the process which rhetoricians call Invention. Then a sketch of one of the arguments of the former, will be added, to illustrate how rhetorical Arrangement or Disposition may be worked out.

*Choice of Cardinal Factors*

TITLE: The Fulness of Life: or: The Faithful Servant's Reward.

MORAL: The frequent study and remembrance of the rewards of heaven, that the knowledge of what God has prepared for His faithful servants, may be a motive for serving Him better.

SENTIMENT: Admiration of the immensity of the reward.

THEME: Heaven is the massing together of all that is greatest and best, with the elimination of all that is unfitted to such a state; or: Heaven is life, eternal life, the fulness of life,—social, subjective, and religious,—all exceedingly intensified by glorification.

TOPICS: The Scriptures.—Dogma.—Deductions from both.—Owing to the large amount of material, the style should be strong, concise, staccato, and elevated. The impression to be created throughout, in conjunction with the Sentiment, is that we know a great deal about heaven, even though "it hath not entered into the heart of man to conceive what are the things which God has prepared for them who love Him."

*Invention*:

EXORDIUM

**TEXT:** "Because thou hast been faithful over a few things, I will set thee over many. Enter thou into the joy of thy Lord." Matth. XXV. 21.—Or: "....I am come that they may have life, and may have it more abundantly." Jno. X., 10. Should the first form of the Theme be used, then the former text would be the more appropriate. The latter text is more suitable for the second form of the Theme. Both trends of thought suggested by these texts can be made to dominate the material. It is, however, hardly desirable to work both at the same time.

**FUNDAMENTAL:** Heaven has been relegated entirely too much to the region of the so-called unknown. Even devout Christians, otherwise well instructed, assume over-readily that we can know little about heaven, because we do not know all.

**REDITION:** This is certainly not in accord with God's designs. If it were, why has He seen fit to reveal so much about the reward in store for His faithful ones?—His wish is that we encourage ourselves to serve Him faithfully by the known greatness of the reward. —Text.

**EXITUS:** It shall be the aim of this discourse to show, how much we really can know about heaven, if only we

will use the data which are available.—Only when we speak comparatively, is it true that we know little about the blessedness in store for God's adopted children. Our present knowledge compared with the future we hope for, is indeed very slight.

**THEME:** Heaven is the massing together whatever is greatest and best, with the elimination of all that is unfitted to such a state; or: Heaven is life, eternal life, the fulness of life,—social, subjective, and religious,—all exceedingly intensified by glorification.

**INVOCATION:** May God grant us the grace to understand and appreciate what has been prepared for them who love Him. And may the knowledge, appreciation, and admiration, induce us often to dwell on the immensity of God's known promises.—The Invocation can thus be utilized for introducing the Sentiment and Moral; even though they are a subtone of the entire exordium.—It is expected that these two Cardinal Factors should be brought forward in some way during the introduction.

*Body of the Discourse*

**FIRST ARGUMENT:** Heaven is a social life so refined and complete and delightful, that even as we know it, the sublimest fancy can conceive nothing greater and more glorious, nor the most demand-

ing heart crave for more; for heaven is the social re-union of all God's elect, the heavenly Jerusalem is the place of their social enjoyments, and the Lord Himself is the host whose honor is pledged, that not anything the beatified spirit shall yearn for, shall be withheld. Therefore, is heaven a massing together of social blessedness so intense and glorious, that though it be no more than we know it to be, it must satisfy the most exacting; for it is life, the fulness of eternal social life, exceedingly intensified by glorification. What an imperative need of our nature will not heaven thus fill to overflowing!

SECOND ARGUMENT: Heaven would be very incomplete, if it satisfied only man's social yearnings, without meeting the needs of his individual subjective life of body, of mind, and of heart. But heaven is the most ample and extraordinary fulness of subjective life:—through the glorification of the body after the manner of the glory of Christ's risen body;—through the elevation of mind, mediante lumine gloriae, to the beatific vision, revealing the mysteries of nature, grace, and of the Divinity;—and through beatified love immersing the heart in the ocean of Infinite Goodness and Infinite Lovableness. What we do know about these promised bounties of God is very little compared with what we hope to know; yet what a heaping up of great and wonderful blessedness does not even this little knowledge reveal!—

Heaven is, therefore, life, the fulness of subjective life pushed to the limit of each one's capacity, by the power of God Himself, through the lumen gloriae.

THIRD ARGUMENT: Over and above man's social and individual subjective life, is the yearning to glorify God, which can be fully satisfied only by the most exhaustive worship of God as Creator, Lord, Infinite Majesty, and Father. Now in heaven, there will be the worship of adoration, of thanksgiving, of praise, of sacrifice,—all enveloped in the magnificence of ceremonial planned by the Lord Himself; but worship no longer based on faith, but on the beatific vision; goaded on not by hampered affections as now, but inspired by the intensity of beatific love.—Therefore;—Theme to be given as part of peroration.

## PERORATION

THEME: Truly, heaven, even as we know it, is a heaping of blessedness, more than the heart could have desired, had not God revealed so much; for heaven is life, eternal life, the fulness of life,—social, subjective, and religious,—all exceedingly intensified.

EPILOGUE: 1. There, every worthy social need shall be satisfied to the fullest.

2. There, the body shall be made over in the

newness of the body of Christ's glory, to be no longer an animal body, but a spiritual body;—the mind shall see God face to face, and in this vision attain to all knowledge according to every one's merit;—the heart shall be inebriated with the plenty of Divine Goodness and loveliness.

3. There, the entire being of man shall burn with the enthusiasm of the most intensely magnificent Divine Worship, in the very presence of Divine Majesty.

**APPLICATION:** Yet foolish men will allow the cunning enemy to mislead them into the folly of behaving as if we can know next to nothing of the immensity of the reward which God has promised to them who love Him and prove the sincerity of their love, by the loyal keeping of His commandments, simply because they cannot know now all that they expect to know hereafter. Satan justly has cause to fear the end of his reign when men shall study and frequently remember God's revelations about the reward in store for faithful ones.

**APPEAL:** Yet much as we know, it becomes as children's knowledge by the side of what shall be made plain to us in our Father's house; for it is written: "The eye hath not seen, nor ear heard; neither hath it entered into the heart of man, what things God hath prepared for them who love Him."—And then, the eternity of it all!!!—The ever re-

newed freshness of it all, and novelty!! Note:— Throughout the Body of the Discourse, touch on the eternity of it, only slightly, leaving the emphasis of treatment for this place, combining it with the freshness and novelty of contented enjoyment.

Outlines, like the foregoing enable one to discover whether or not what pertains to the Theme and Argumentation, holds together logically. The pronounced formality of it should not scare preachers, particularly during the earlier days of the ministry. When practice shall have begotten the facile habit of planning coherently, the need for it will be less. But even for experts, is it a healthy practice, to make sure before all things else, that the trend of the doctrinal elements holds together in such wise, that the dangers of erroneous preaching be removed as far as possible. Even such minute care will not remove all dangers of incorrect preaching; for infallibility has not been promised to ministers of the word. Infallibility is a most restricted attribute.

**DISPOSITION:** However, it is readily conceded, that there is very little food for inspiration on the surface of such a scholastic production. To provide this food, the detail of material and the sequence thereof, must be indicated by what is called the Arrangement or Disposition. The following sketch attempts to show what is meant, and how it can be done.

The reader will bear in mind, that the illustration is nothing more than an exhibition of individual literary mannerism, and not an invariable standard. The being imbued with this oft repeated caution will be helpful to beginners, provided that it be not interpreted as meaning literary wantonness.*

*Arrangement of First Argument of above Outline.*

Taking apart the first argument as given, the following main thoughts will be found.

I. Heaven is an ever active social life.
II. It is a most complete social life.
III. It is most refined; for God's elect are the guests.
IV. The varied individuality of the guests.
V. The absence of all alloy.
VI. God Himself the host.
VII. The heavenly Jerusalem, the place of reunion.

These main thoughts can be worked after this wise.

* It may not be unwelcome to insert the following explanations. They are taken from Ven. Strambi.

INVENTION "is the first part of rhetoric, which teaches how to find the matter and proofs for the discourse to be composed." Topics are the sources or viewpoints.

ARRANGEMENT or DISPOSITION "is the second part of rhetoric, which teaches how to dispose the matter, when found, in proper order, so that each part may have its own place."

ELOCUTION "is the third part of rhetoric, which teaches how to express by figures and elegance of diction, the matter already found and arranged." He might have added: It also treats of the arts of oratorical delivery.

I. Heaven is an ever active social life.—Isolation cannot be a feature of beatitude.—The mansions of our Father are not art galleries, with a niche for each of the elect;—and the immobility implied in the concept of an art gallery.—It is not a promiscuous gathering of blessed spectators of Divine Majesty, oblivious of one another.—It is not a multitude of strangers, who are no more to one another than strangers on earth.

Heaven must be a social life;—for by nature man is a social being;—companionship is one of his most imperious needs;—sociability is one of life's most noble functions;—social yearnings shall not be smothered in that blessed home of God's adopted children, but glorification shall increase social capabilities;—greater and more varied opportunities for the enjoyment thereof shall be divinely provided.

II. Such throughout has been the Catholic conception of heaven; for it is we ourselves, and not a new creation only like us, who shall dwell in our Father's kingdom;—the belief is that every function of our earthly life which is compatible with the glory and sanctity of heaven shall be retained;—more than this, according to the Lord's promise of the hundredfold and eternal life, its capabilities shall be immensely increased in proportion to merit;—that it is so, appeared so evident to St. Augustine, that in the "City of God," he wrote: "For how could the city of God (concerning which we are already writing no less than

the nineteenth book of this work) either take a beginning, or be developed, or attain its proper destiny, if the life of the saints were not a social life?" Every time we recite the creed, we profess our faith in the communion of saints; —it is a communication of good things among themselves, among them friendship;—for in heaven, charity shall remain;—but charity flowers into friendship;—and friendship calls for sociability;—the nuptial feast in the Gospel;—the rejoicing in heaven over one sinner doing penance;—the very doctrine of the invocation of saints.—Why should there be vitality in our association now, and hereafter none, or only that of a divine art-gallery?

III. Because God's elect are the guests in the social life of heaven, is it bound to be most refined; for they are saints, every one endowed with special traits; for they differ as the stars in the firmament:

Sanctity with the innocence which did not even know sin, such as that of the Holy Innocents and the immense multitudes of baptized babes who died before the age of reason;

Sanctity and innocence in adult age, as in SS. Agnes, Rose of Viterbo, Aloysius, Stanislaus Kostka;

Sanctity and virginity,—SS. Gertrude, Teresa, Catherine of Sienna, Bernard, Francis of Assisi, Paul of the Cross;

Sanctity, virginity and martyrdom,—SS. Cecilia, Lucy, Agatha, Stephen, Lawrence, John the Evangelist;

Sanctity and martyrdom,—SS. the Mother of the Machabees, her Christian counterpart, Symphorosa, the many Chinese matrons of recent ages, Ignatius, Polycarp, Sebastian, John and Paul;

Sanctity and science,—SS. Catherine the Martyr, Thomas Aquin, Bonaventure, Bernard, Alphonsus Liguori;

Sanctity and repentance,—SS. Jerome, Augustine, Anselm, Magdalen, Mary of Egypt, Margaret of Cortona;

Sanctity and love of the neighbor,—SS. John of God, Camillus de Lellis, Elizabeth of Hungary, Frances of Rome, the multitudes of Sisters, Brothers and Priests of charity;

Sanctity and counsels of perfection;—The multitudes of cloistered saints, both men and women, who left all to follow Christ more closely;

The sanctity of the countless number of hidden saints, both men and women, who lived and struggled in the midst of all the provocations and cares of life in the world,—fathers and mothers, children, professional men, the poor, etc., etc.

Sanctity and the missionary spirit of both men and women,—the Apostles, St. Francis Xavier, Father Damien, etc., etc.

But above all, the unmeasurable refinement of sanctity of the ever Bl. Mother of Jesus,

Queen of All Saints, in whom the sanctity of all is outshone.

IV. The varied individuality of the guests; —in heaven all retain the distinctive ennobling traits which imparted to their virtuous lives on earth so much of its charm;—sanctity in infancy, though none are in heaven as babes, still the sanctity traits of infancy reveal themselves,— the Savior's special interest in them;—womanly graces of mother, sister, ministering womanhood to those in stress;—manly strength, of audacious daring to do great things for God;—talent;—nobility; — tactfulness; — everywhere sweetest charity;—in all the most perfect refinement of thought, manner, and affection, perfected by the grace of glorification.

V. They are not strangers to one another; —not mere guests;—something more than friends, in answer to the Lord's prayer: "That they may be one as we are one;"—the friendship of childship most perfect, for it is mutual —disinterested,—unselfish,—they delight in one another's bliss,—they mutually communicate to one another;—thus the blessednesses are multiplied by the number of the elect.

Friendship unalloyed by any of the tortures of earthly friendships; no misunderstandings;— no sinister interpretations of motives;—no liability to give offence;—no danger of umbrage being taken;—no exclusiveness;—no ennui from continuance;—no possibility of its coming between

the beatified soul and God, as now.—Bible records of friendship:—Saul and Jonathan;—Jonathan and David;—the Lord and the family of Lazarus;—Jesus and His Apostles;—John and the Savior.

And above all these friends of all ages and conditions, and degrees of excellence, will be the friendship of Jesus for every one of His elect: "And if I shall go, and prepare a place for you, I will come again, and will take you to Myself; that where I am, you also may be." Jno. XIV. 3. —The inconceivable delight of being with Him whose love for us when we were still sinners, was so boundless.

Truly, heaven is intense life, the fulness of social life!—"I came that they may have life, and may have it more abundantly."

VI. An ideal host is the very soul of social gatherings:—he grasps what is needful for the enjoyment of each;—he harmonizes all in the most agreeable manner;—he wraps up each one in his singular kindness and consideration;—his personal fascinations enchant;—tact, delicacy, and refinement make themselves felt in his dealings with all his guests.

Now, God Himself is the Host at the eternal nuptial feasts of His only Son with His elect;—God, who disposes all things sweetly and mightily;—Whose knowledge of His chosen ones and of their individual needs is most intimate;—Whose love for each one of His children of adop-

tion, knows no limit;—Whose Infinite Perfection and Glorious Majesty fascinate souls, and immerse them in the ocean of divine delights.—His honor as God requires it; for through His Son, He has promised life, and an abundance of life;—His power as Creator is equal to all demands to guard against dwarfing and warping;—His love as Father impels Him to cause His elected adopted children to drink of the torrents of His pleasure.

The complexus of revealed truths points to such promises.—Who can even think of the Christian heaven, as being minus perpetual sociability, the most exquisite and the most satisfying.—Yet, fretful souls who are more thoughtless than wilfully ungrateful, will behave as if they judged that we know little of heaven, because we do not know all!—If God's adopted children only fed more on God's revelations, the immensity of the known reward could not fail to over-power!

VII. The heavenly Jerusalem is the place (or state) of the social entertainments and enjoyments.—Not earth as it is now, though we find it such a place of delight that few care to leave it, but a renewed earth, shall be the place for the social festivities of God's children: "But we look for new heavens and a new earth according to His promises, in which justice dwelleth." II. Pet. III. 13.—It is a kingdom; for the elect shall hear from the lips of Jesus: "Come ye, blessed of My Father, possess the kingdom prepared for you from the foundation of the world." Matth.

XXV., 34. The glorious mansions which Jesus is preparing for them whom He calls Brethren and whom He addresses as children of His Father: "In My Father's house there are many mansions. If not I would have told you; because I go to prepare a place for you. And if I shall go and prepare a place for you, I will come again and take you to Myself; that where I am, you also may be." Jno. XIV. 2.—The consolation of the revelation that Jesus is preparing a place for us, that as the first-born and our eldest Brother, He may welcome us to our eternal home!!

St. John exhausts the wealth of oriental fancy in the attempt to convey so much as a suspicion of the glory of the place, where God will entertain His children, and cause them to revel in the joys of the intensely glorified social life of heaven. "And he took me up in spirit to a great and high mountain; and he showed me the holy city of Jerusalem coming down out of heaven from God, having the glory of God, and the light thereof was like to a precious stone, as to the jasper stone, even as a crystal. . . . And the building of the wall thereof was of jasper stone; but the city itself of pure gold, like to clear glass. And the foundations of the wall of the city were adorned with all manner of precious stones. The first foundation was jasper; the second, sapphire; the third, a chalcedony; the fourth, an emerald; the fifth, sardonyx; the sixth, sardius; the seventh, chrysolite; the eighth, beryl; the ninth, topaz; the tenth, a chrysoprasus; the eleventh, a jacinth, the twelfth,

an amethyst. And the twelve gates are twelve pearls, one to each; and every several gate was of one several pearl. And I saw no temple therein; for the Lord God Almighty is the temple thereof, and the Lamb. And the city hath no need of the sun, nor of the moon, to shine in it; for the glory of God hath enlightened it, and the Lamb is the lamp thereof. And the nations shall walk in the light of it; and the kings of the earth shall bring their glory and honor into it. And the gates thereof shall not be shut by day; for there shall be no night there. And they shall bring the glory and honor of nations into it. There shall not enter into it anything defiled, or that worketh abomination, or maketh a lie, but they that are written in the book of life of the Lamb." Apoc. XXI., 10—11, 18—27.

**MORAL:** Poor, unbelieving heart, canst thou know little of the social joys of the eternal home preparing for thee, under the care of thine eldest Brother!—Is it little, simply because whilst in the flesh, thou canst not know all! Continue turning over in mind, what has been revealed, and what thy own reflections will discover, when guided by God's word, and thou wilt find that——

**THEME:** Heaven is a heaping of blessedness on blessedness, greater than it could have entered the heart of man to desire, had God not revealed so much, for it is life, and the fulness of glorified social life.

**SENTIMENT:** "O Lord our Lord, how admirable is Thy name in the whole earth! For Thy magnificence is elevated above the heavens." Ps. VIII., 1—2"..I shall go over into the place of the wonderful tabernacle, even to the house of God: with the voice of joy and praise; the noise of one feasting." Ps. XLI., 5—6. "But you are a chosen generation, a kingly priesthood, a holy nation, a purchased people; that you may declare His virtues, Who hath called you out of darkness into His marvelous light." I. Pet., II., 9.

**WEALTH OF MATERIALS:** These outlines represent the effort of accumulating something to say. The first outline is, as it were, a bird's eye view of the something to be said, taken as a whole; the second, is an elaboration of detail for one argument only. Both are desirable and even necessary preparations for the composition, whether to be spoken from notes or to be written out in full. The latter of the two is contained in the former as the trunk and branches are included in the acorn. But neither one of them is the oak in foliage. They are as uninviting literarily as is the oak in winter; but they are as necessary to the finished discourse as is the bare oak to the foliage of summer. The foliage of the oratorical production is in the elocution. When Invention, Arrangement and Elocution combine perfectly, the condition is

brought about of which Cardinal Newman wrote: "A great author, Gentlemen, is not one who merely has a *copia verborum,* whether in prose or verse, and can, as it were, turn on at his will any number of splendid phrases and swelling sentences; but he is one who has something to say and knows how to say it. I do not claim for him, as such any great depth of thought, or breadth of view, or philosophy, or sagacity, or knowledge of human nature, or experience of human life, though these additional gifts he may have, and the more he has of them the greater he is; but I ascribe to him, as his characteristic gift, in a large sense the faculty of Expression. He is master of the twofold Logos, the thought and the word, distinct, but inseparable from each other." Outlines, such as are being discussed, aim to mass together the material for the logos of thought, which puts the preacher in the position of pouring himself forth through the logos of the spoken word.

Nothing extinguishes the fire of inspiration and of expression so rapidly and completely, as the not having anything to say. The fire dies, because there is not enough of the fuel of the logos of thought. The greater the abundance of this fuel, the greater also will be the likelihood of a worthy oratorical expression. Hence the value of outlines over-rich in materials. The more of it, the better. Not indeed, that it should all be compressed into one discourse; for this would make the effort cumbersome; but

that the mind under literary inspiration, may have the opportunity to pick here and there, what responds more aptly to the afflatus which controls the spirit at the time. Possibly, not one third of the gathered material will be used. But what harm as long as it is at hand?

Another advantage of outlines which superabound in the detailed material of the logos of thought, is that they lend themselves to discourses whose literary perspective is different enough, to give the appearance of positively different efforts, though the material is much the same. Thus in working out the sketches given above, the perspective at one time might be, intense vitality along all the lines of life capable of spiritualization. At another time, the perspective might be the hundredfold of reward. Besides these two perspectives, there is material enough for these distinct discourses: The Social Life of Heaven: —The Subjective Life of the Elect;—and Religion in Heaven. Surely considerations such as these, should count for very much with speakers who are called on to speak often on the same subject, even though it be to different audiences.

## CONCLUSION

If the purpose of these pages were the production of a complete treatise on public speaking, other chapters should be added. There should be discussions about Topics, or points of view from which subjects may be approached, especially for

the evolution of the Theme and Moral. Tropes and Figures should be elaborated; for they are the color-materials for the picturing of oratorical Amplification. Style which, in a large way, is the method of giving verbal expression to the different literary manipulations of Tropes, Figures, and Topics, in conjunction with the clearness, precision, unity, strength, and harmony, of diction. Very much attention should be given to Elocution; for it is the climax of discourse, because it is the actually addressing an audience and swaying one's hearers. It is the final test of the excellence of the discourse as a literary production intended for the pulpit, and of the abilities of the composer as an orator.

But to treat of all these with anything like merely sufficient completeness, would result in the writing of a very large book. Besides, many very excellent books specialize on these subjects, much the same as these chapters specialize on the Mechanism of Discourses. Most of these books are readily available.

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